THE MAGAZINE FOR ALL ARTISTS

Artist's Palette

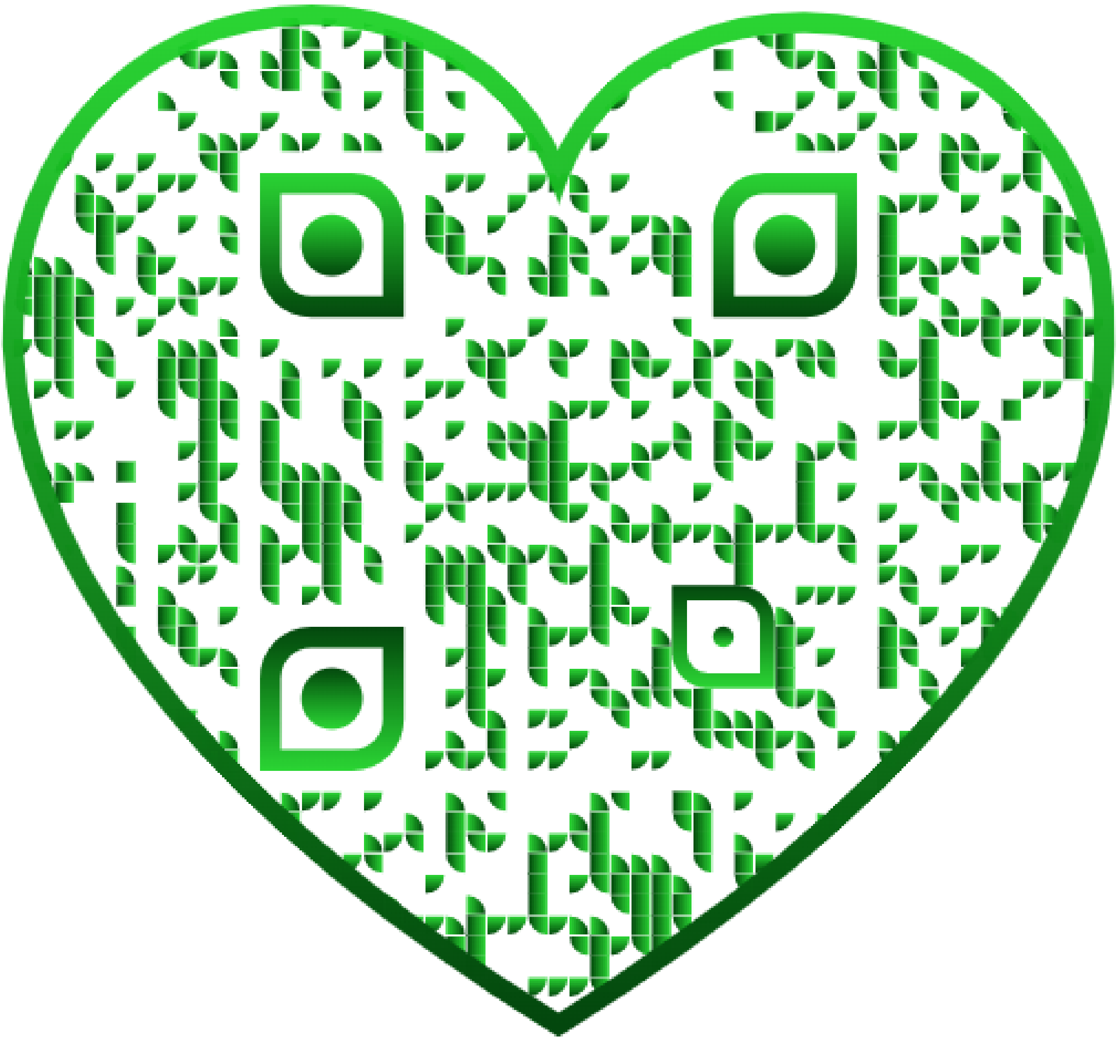
No 202

EASY TO FOLLOW
STEP-BY-STEP DEMONSTRATIONS

HUGE BUYER'S GUIDE
CHOOSING THE RIGHT PAINTS

LOVE FOR REALISM
WAYNE PHILLIP

FIVE INSPIRING ARTISTS



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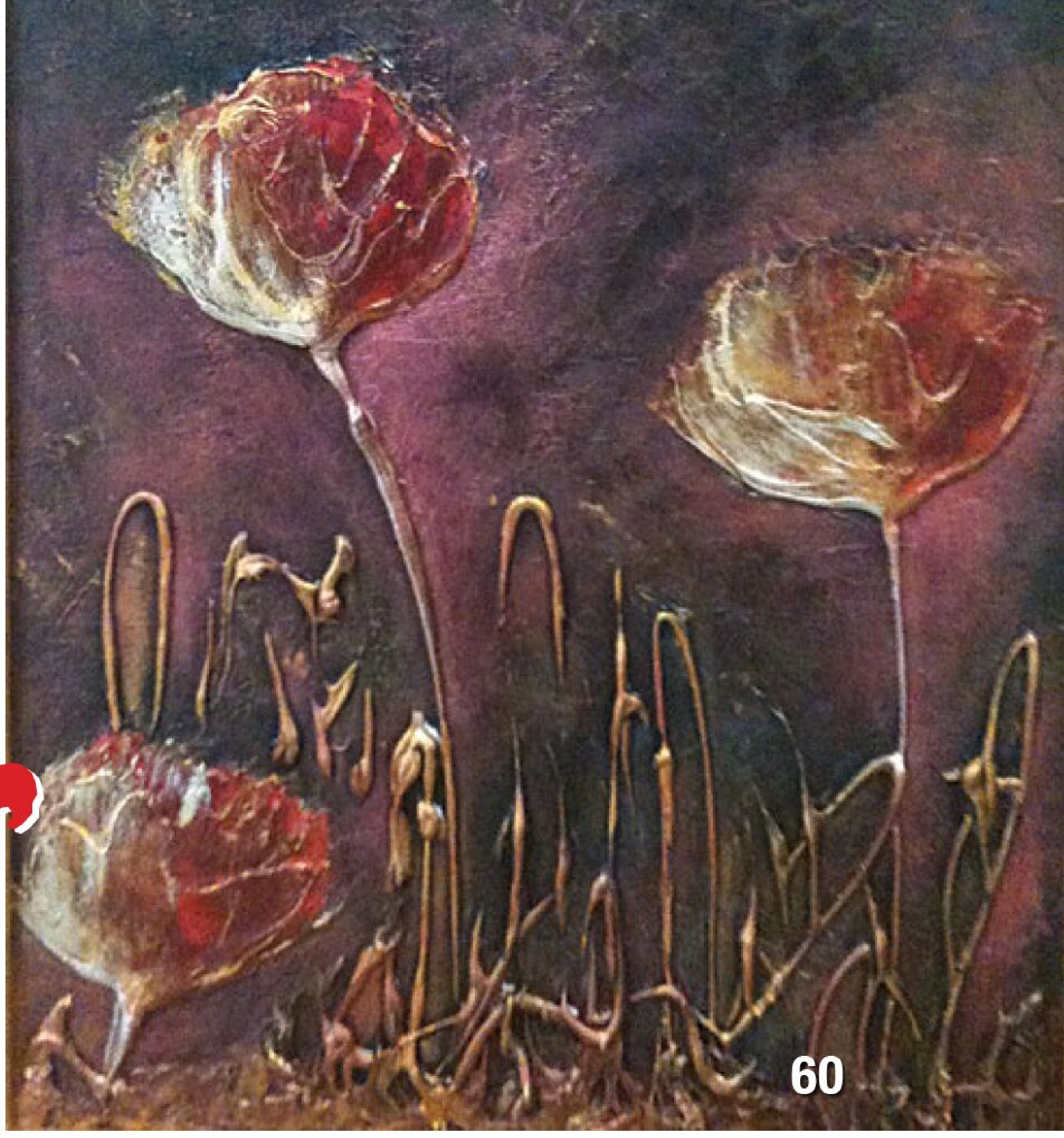
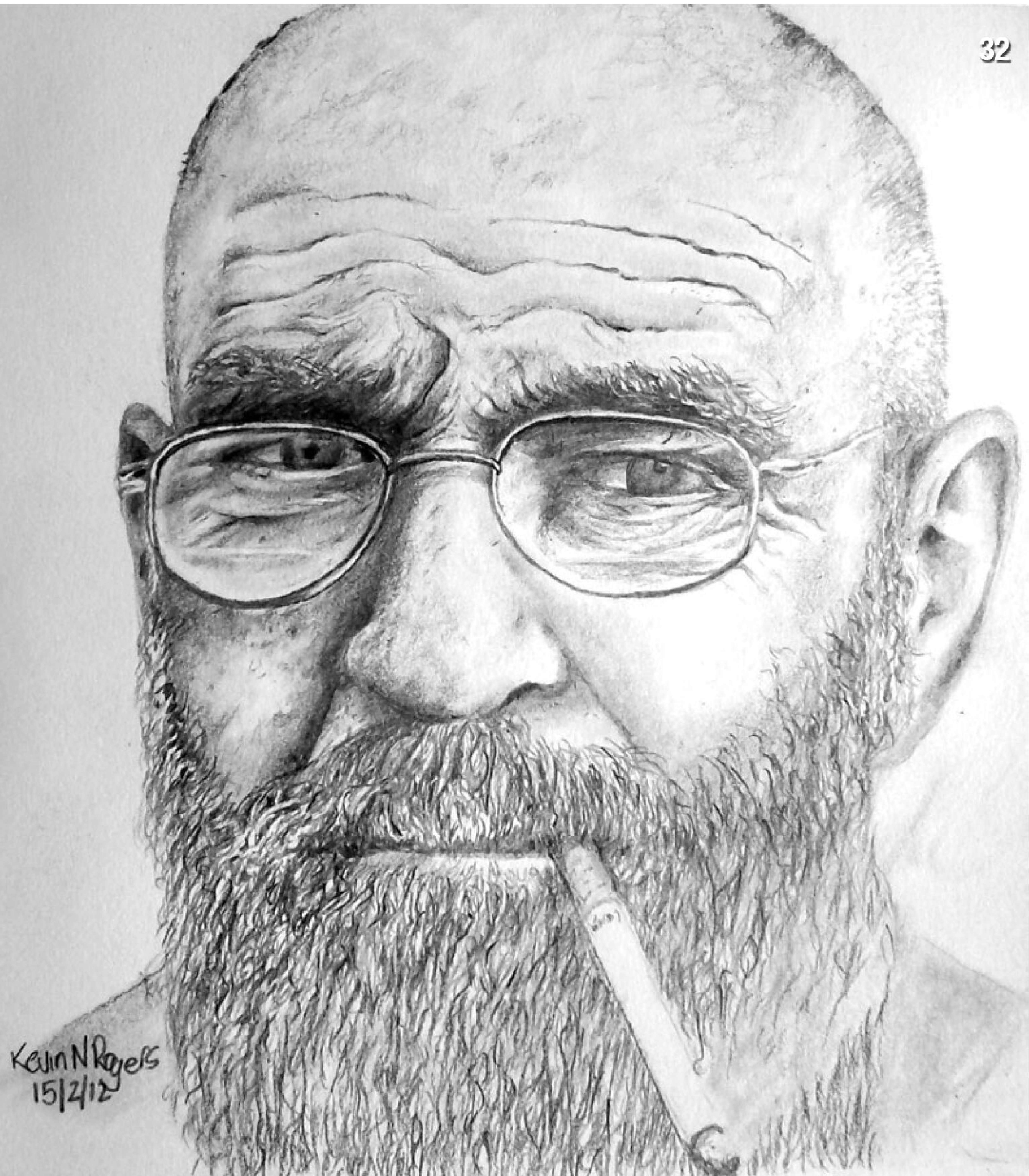


FEATURES

Produect Feature – Picking Paints
Most of us have our favourite paints, but as it's very worthwhile to keep abreast of what's available, we're delighted to bring you this handy guide.



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Cover image by: Wayne Phillip

Winsor & Newton
Winton
Oil Colour
Art Set

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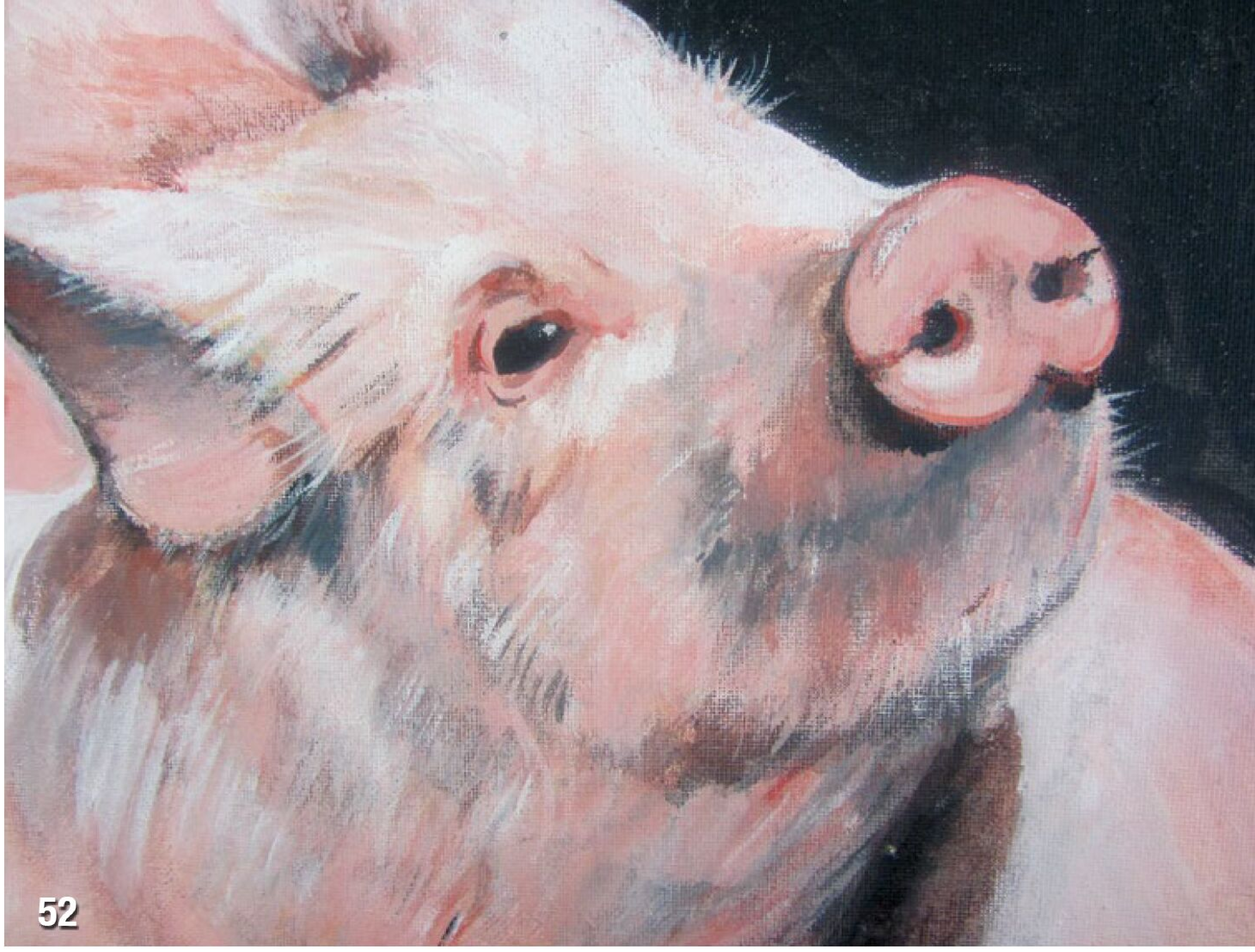
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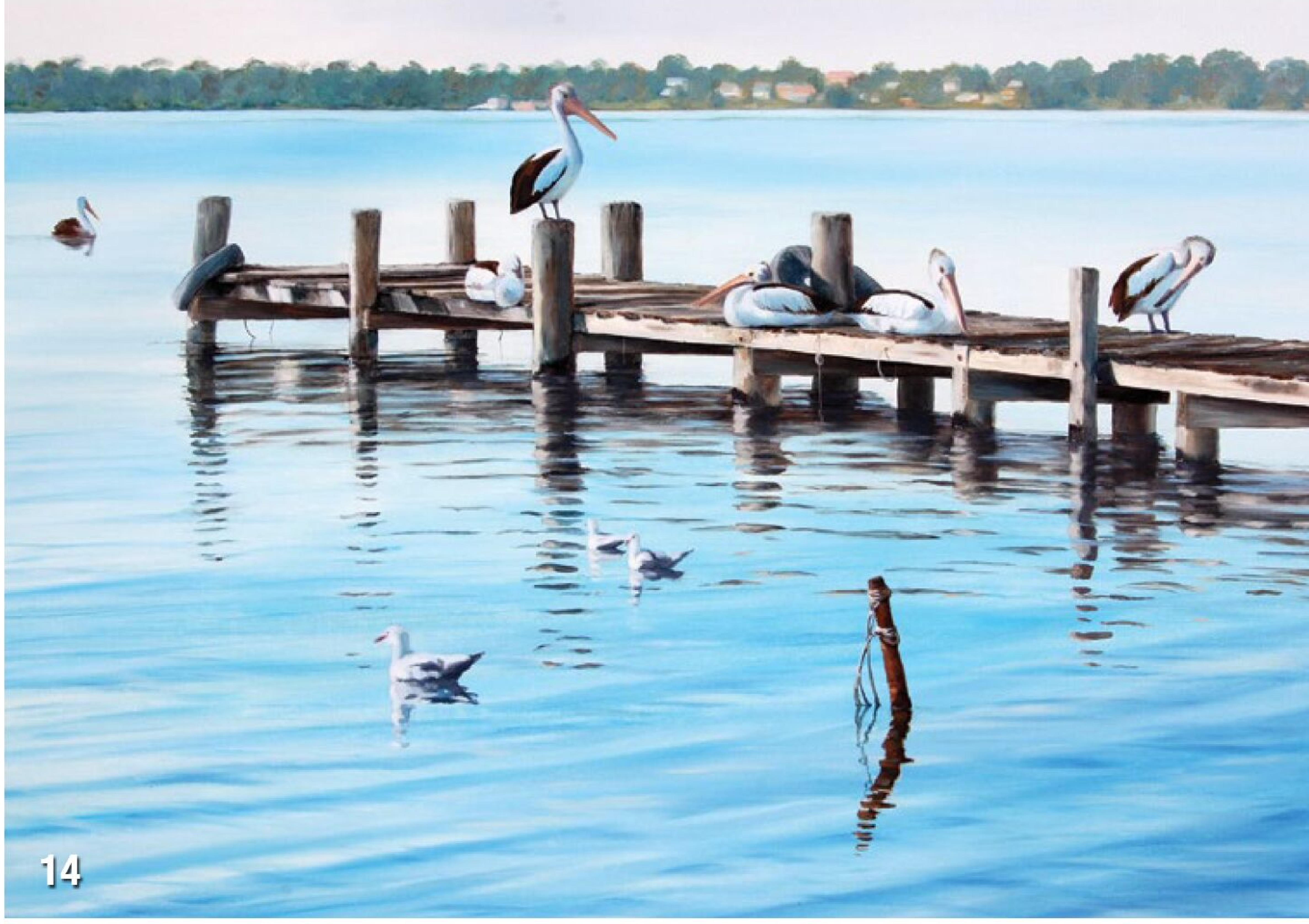
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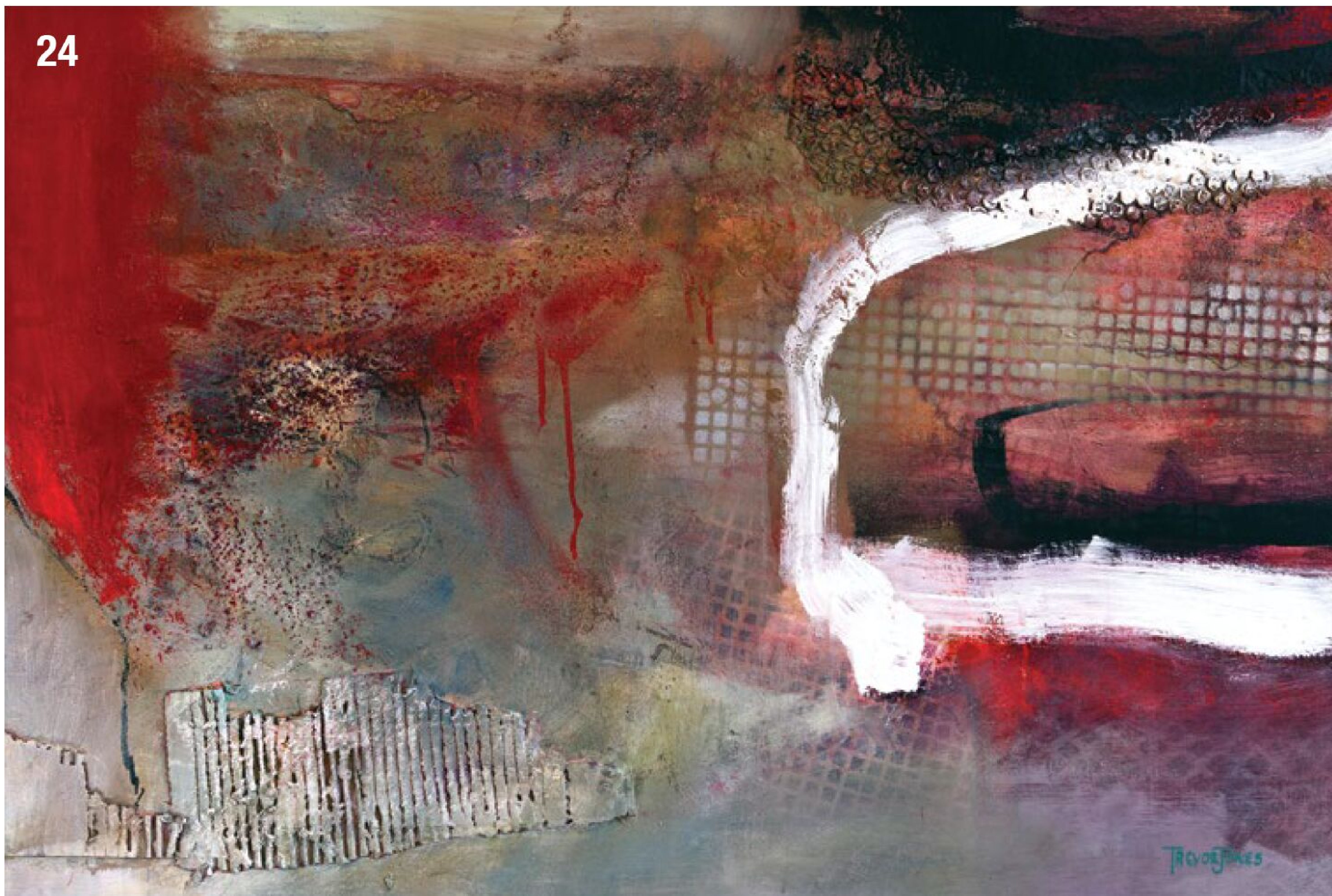
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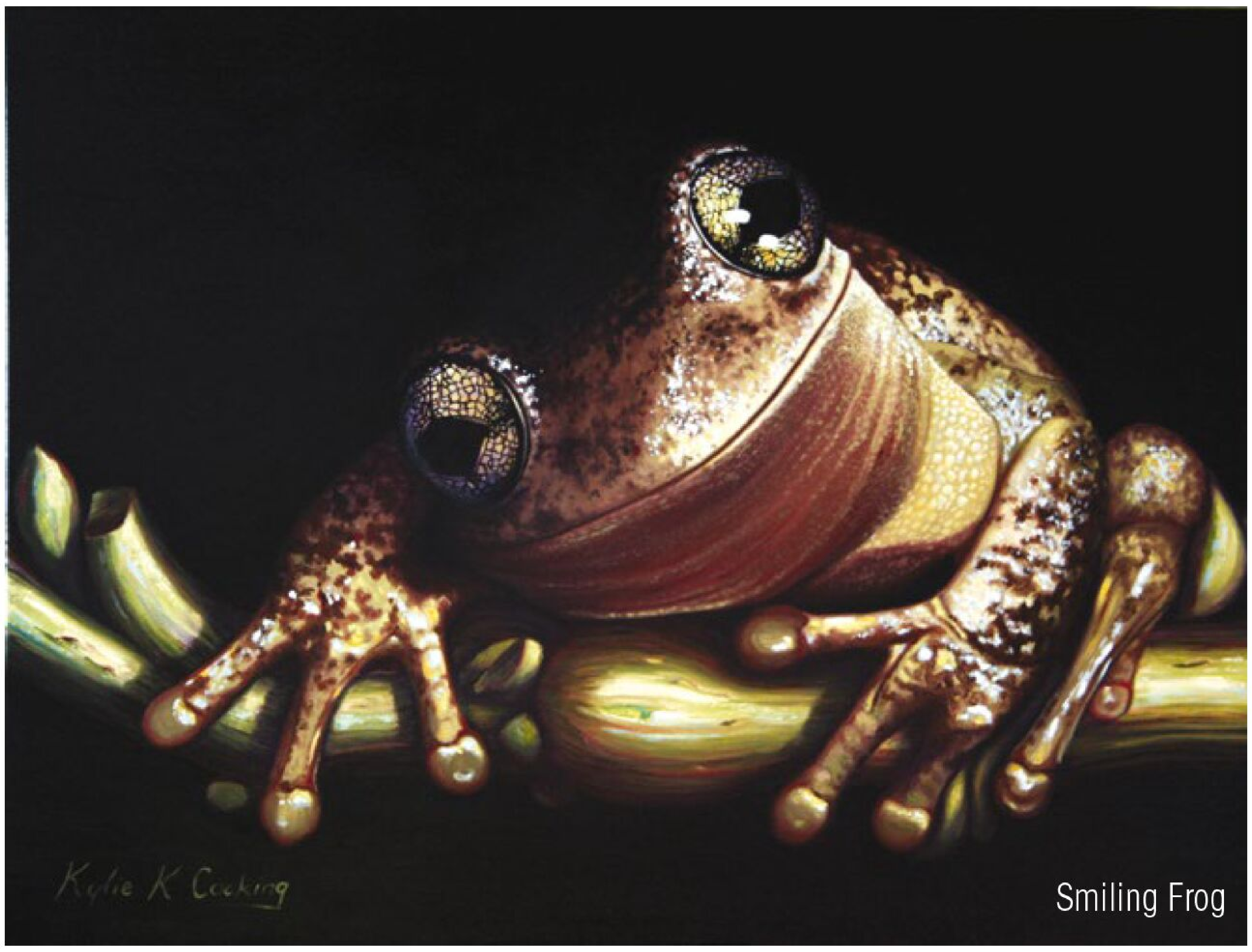
My Creative Path

By Kylie Cocking

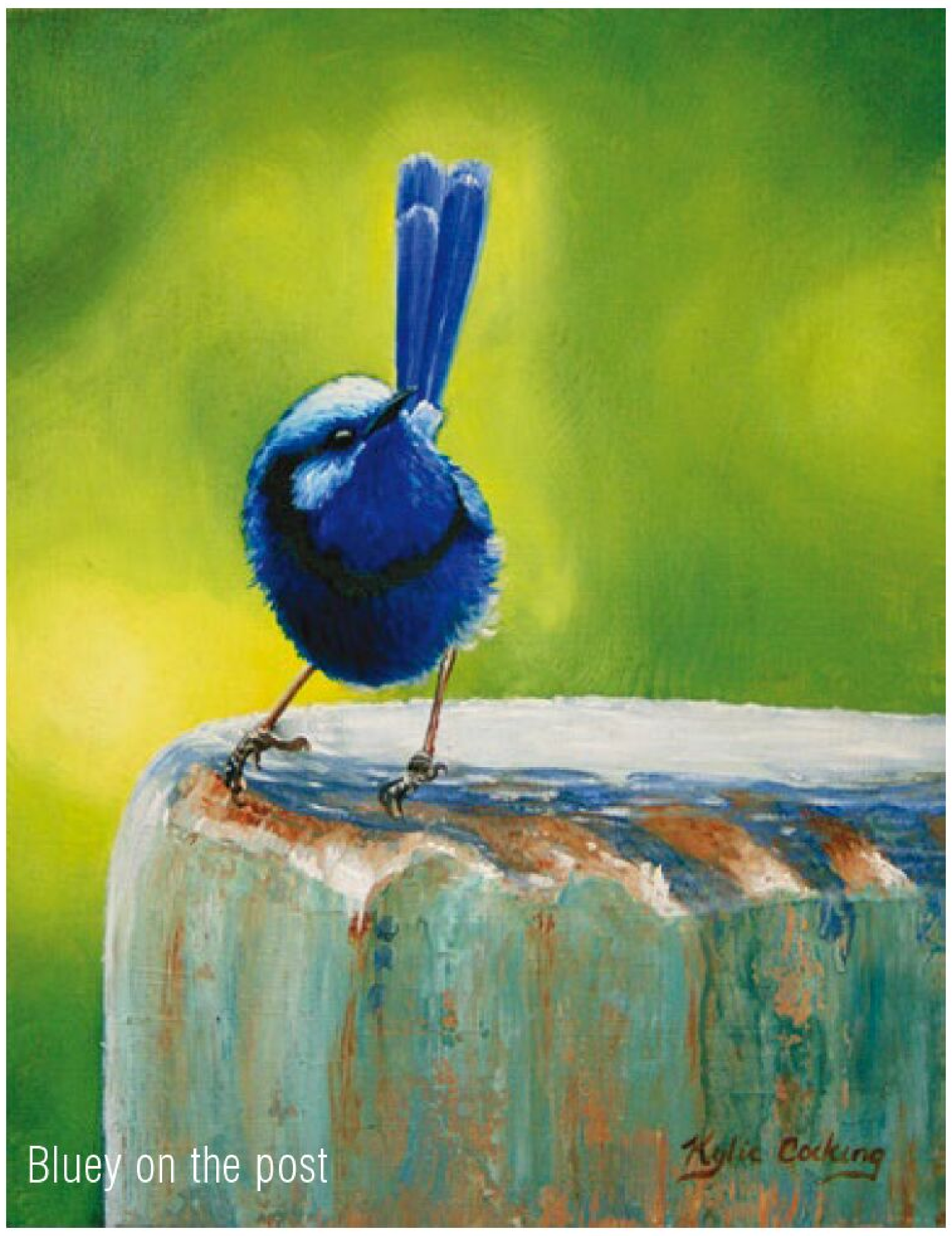
I have always had a strong urge to draw, paint and to be creative generally. All through my school years my peers, teachers and family complimented me on my drawing skills and encouraged me, but somewhere along the way I came to the conclusion that it wasn't worth while pursuing a career as an artist. I went to University, and motherhood followed swiftly. When my children were still small, my creative urges became too strong to ignore. I now feel very grateful for my artistic talent and I can't imagine living my life without expressing it and sharing it. I have been painting fairly steadily now for five years, in between mothering three children and working on our 2,000 avocado tree farm in Denmark, Western Australia.

I have received a first prize and a few highly commended awards for my paintings. I enjoy painting wildlife and the beautiful Denmark landscape in vivid colour and contrasting light. Much of my work now is commissioned, and I also have paintings for sale at Matilda's Estate Winery and Gallery in Denmark. Please feel free to visit my website at www.kyliesart.com.au. I have tried all the usual mediums and have always enjoyed the richness and blend-ability of oils, but I was frustrated with having to wait for a layer to dry for a week before I could proceed, and often my impatience would lead me to overwork my paintings.

Less than a year ago I read an article about Genesis Oil Paints and I just had to try them. They are the answer I have been looking for! I feel my paintings have now gone to the next level. Genesis allows me to achieve beautifully soft atmospheric effects and crisp fine details, and the covering power and colour intensity are even better than traditional oil paints! I can work on one painting from start to finish without having to stop. If I do need to stop half way through blending a sky for example, I can resume the next day, or even several weeks or months down the track, and I will still be able to blend the rest of the sky in and use the same paint that is still sitting on my palette! They are the most versatile and satisfactory paints I have tried. ■



Smiling Frog



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yourletters

Artist's Palette magazine invites correspondence from readers everywhere. We will seek to publish some of the best letters we receive. Email letters to 'The Editor' – ap@woodlandspublishing.com.au

BACK TO THE FUTURE …

Hello Simon,
I thought I'd share the outcome for my life as a committed Artist of your support for me and encouragement in Issue 66. And so, my site address is below … and you are invited to see how much has happened since being 'published' back then … you gave me such confidence, I just soared … and have not stopped painting since that day, although now, at almost 75 years of age, perhaps I'm still an 'emerging' Artist, seeing as I've not found fame. No regrets though, I have found rich fulfilment instead, and on my site, for each image there are comments from my peers that have sustained me to this day. Please enjoy a visit back to the future.

Yours sincerely,
Vivian Anderson
http://vivian-anderson.artistwebsites.com

Ed: Dear Vivian – thanks so much for your compliments and we're thrilled that you've continued to soar. Congratulations!

Dear Simon,
I would just like to thank you for including my art work in the Woodland's Gallery of your #105 issue of Artist's Palette magazine, it was great. My friends, family and fellow painters at our U3A Painting Group were thrilled to think that one of our members could be so lucky to have their work featured in such a popular and well known magazine as the Artist's Palette.

Again, thank you so much for giving us/we/me the not so famous a chance to have our works put out there to be seen by others and not just by our own group and friends.

Warm Regards
Merv Nairn

Ed: Thanks Merv – it's a privilege for us to help all artists.

---

how to paint with mark waller
Water Fundamentals
Tips & Techniques
Foam & Whitewash
......wanna paint like this?!

Discover a new way of learning to paint with NSW North Coast artist Mark Waller's DVD tutorial series. Mark's passion for fun and creativity is inspiring, engaging and highly contagious!

Water Fundamentals breaks down the process of painting water into manageable pieces, making the experience of painting and seeing water truly magical.

Water - Foam & Whitewash builds on this foundation and demonstrates painting techniques for foam & whitewash to give your seascapes depth & believability.

Tips & Techniques shares some of Mark's most valuable tips & processes honed through 20 years of painting professionally.

Individual DVDs rrp $42
3 pack rrp $110
visit www.markwaller.com.au/viewDvdsDiscount.php for 10% discount on all DVDs.

or contact Mark at mark@markwaller.com.au

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DERWENT Artbar

Make your own mark

The Artbar by Derwent is another exciting and innovative new product from Derwent. The Artbar is a triangular-shaped bar of highly pigmented, highly water-soluble colour with a high wax content providing the user with a consistent, smooth texture and soft and creamy colour.

Derwent Artbar is all about mark-making and texture. The Artbar is perfect for creating a wide variety of marks and textures with the distinctive triangular shape allowing you to create different and more interesting marks than those you can make with round sticks. They are suitable for large dramatic pieces showing off different marks and textures and because of their distinctive triangular shape, are adaptable to adding in fine details. The high pigment load of the Artbar allows you to build up colour and layers to make a dense, thick texture. When used with water, the colour release makes the Artbar feel like it is melting in your hands. It is almost indistinguishable from paint when wet. The Artbar provides an opaque colour and is non-permanent.

The Artbar is available in 72 colours and includes colours specifically requested by Artists and provides a comprehensive selection of 4 tonal groups - Brights, Pales, Earths and Darks. The Derwent Artbar is available individually and in tins of 12, 24, 36 and 72 colours.

DERWENT
12 Artbar
Artbar
12 Artbar

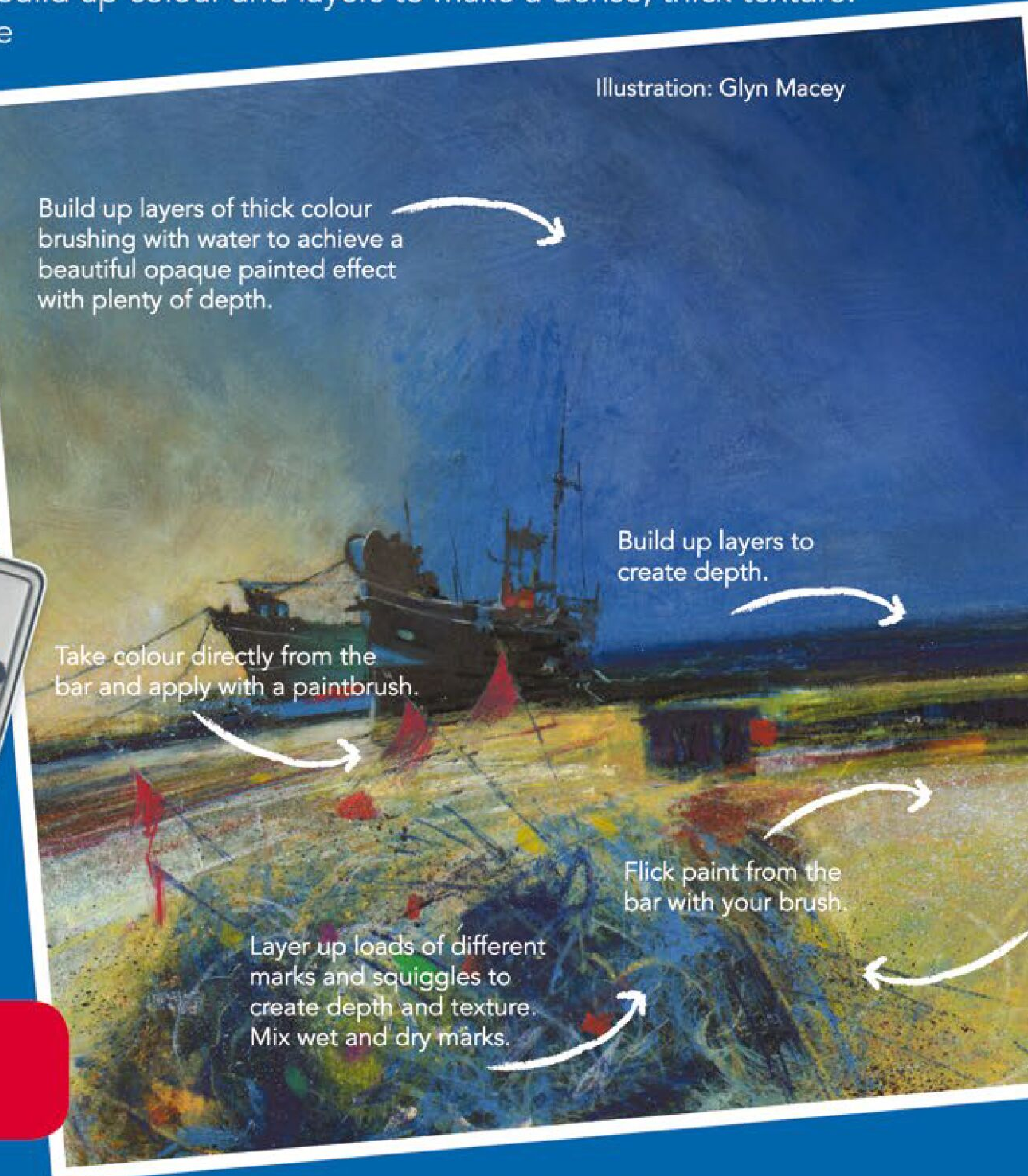
Illustration: Glyn Macey

Build up layers of thick colour brushing with water to achieve a beautiful opaque painted effect with plenty of depth.

Build up layers to create depth.

Take colour directly from the bar and apply with a paintbrush.

Flick paint from the bar with your brush.

Layer up loads of different marks and squiggles to create depth and texture. Mix wet and dry marks.

Free prize scratch card

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AP110

artbeat

PUT SOME COLOUR IN YOUR LIFE AND WIN!

Graeme Stevenson and Amelia Batchelor

To celebrate their move to commercial TV (TV4ME); the team from 'Colour in your life' are giving viewers the chance to win over $5000 in prizes!

One lucky winner will have the chance to win an entire stand of Schmincke Artist Quality watercolours and an assortment of Arches Watercolour paper worth $3000.

Presenter and practicing artist Graeme Stevenson is particularly excited about giving artists the opportunity to win.

"Quality artists being given the chance to win quality art materials – it doesn't get much better than that!" Graeme exclaimed to the Artist Palette team.

The 'Put Some Colour in Your Life' TV show has come a long way since its inception in and prides itself on highlighting top quality artists who open their doors and minds to fellow artists.

The show has recently been nominated for a 2012 Logie in the 'Most Popular Light Entertainment Program' category.

"I was pretty pleased that the TV industry has recognised the quality of the show; however my main aim is to expand and inspire the entire creative community," explained Graeme.

Not content with just being a successful TV show; 'Put Some Colour in Your Life' has now expanded into a fully fledged community for artists in the online space with a website (colourinyourlife.com.au) that includes an artist forum and gallery.

It's been a long journey for Graeme who has travelled the world building the ideas, skills and knowledge to create this nourishing artistic community.

In 2000 Graeme was voted by 'U.S. Art' as one of the 25 most influential Artists to watch for in the coming decades.

It looks like the editors of 'U.S. Art' may have been on the money as Graeme and 'Put Some Colour in Your Life' continue to grow from strength-to-strength.

'Put Some Colour In Your Life' airs every Sunday night on TV4ME. For previous episodes and more information visit colourinyourlife.com

To enter the competition: Purchase a Schmincke product between 01/04/2012 – 31/07/2012. Then watch "Put Some Colour In Your Life" on June 17 and note the 3 secret words. For more details visit canson.com.au.

WIN With "Put Some Colour In Your Life" & Schmincke

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x1 Empty Schmincke Tin (Holds 18 5m Tubes)
Schmincke Watercolour Mediums:
x1 Coloured Masking Fluid (Blue) 100ml
x1 Fixative for Watercolours Aerospray 300ml
Arches Sheets:
x30 Arches Sheets 560x760 (300gsm)
x15 Arches Sheets 560x760 (640gsm)
Arches Blocks:
x1 Rough 460 x610 300gsm Block
x1 Medium 310x410 300gsm Block
x1 Smooth 260x360 300gsm Block
Arches Brushes:
x4 Arches Pure Kolinsky Brushes

Schmincke
Finest artists' water-colours
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ARCHES

For more details on how to enter, pleae visit www.canson.com.au

CASTLE HILL ART SOCIETY SHOW

In March 2012, Castle Hill Art Society once again presented a very successful art show as part of the 126th Castle Hill and District Agricultural Show.

There were more than 300 quality paintings in oils, acrylic, watercolour, pastels, mixed media and pencil, covering a very wide range of subjects. The show was judged by well-known artist Kasey Sealy.

Colina Grant and Greg Burnett with "Salamanca Buskers"

Opening night on 15 March was well attended by members and guests. Radio personality Gareth McCray was an entertaining MC and Hills Shire Council Mayor Clr. Greg Burnett officially opened the show. The Society›s president Mrs Julie Partridge graciously welcomed everyone and thanked our generous sponsors.

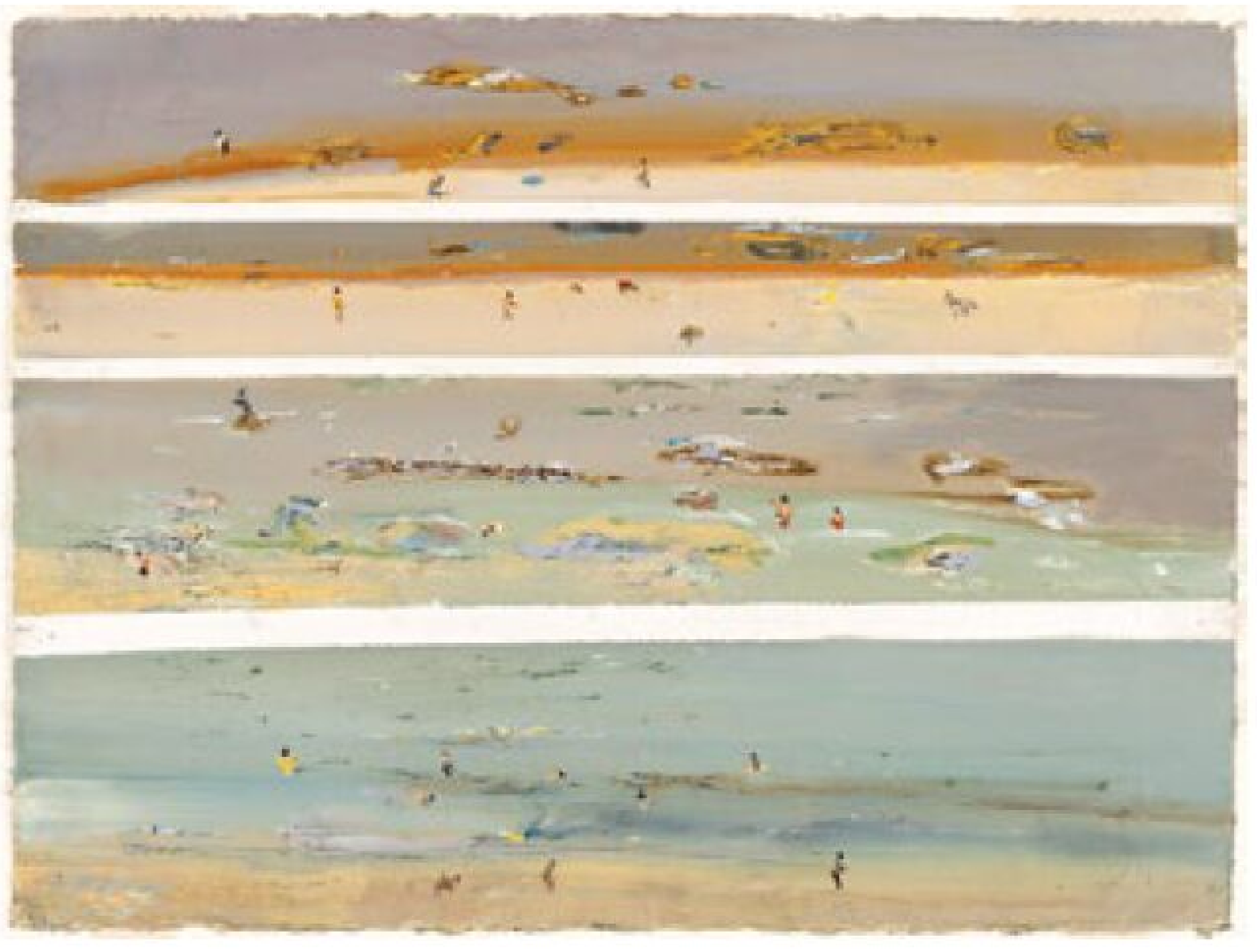
Pastel artist Colina Grant won Best in Show with her delightful painting titled «Salamanca Buskers» and a 1st in the Drawing section.

Combined Art Societies of Sydney Artist of the Year Madeleine Szumanski won three 1st prizes.

Other 1st prize winners were Frank Hodgert (Oil and Acrylic), Julie Simmons (Watercolour), and Yang Huang (Members Merit Award).

FRED WILLIAMS

In our last issue of ArtBeat we ran a story on Fred Williams' Infinite Horizons exhibition at the National Gallery of Victoria, which is at The Ian Potter Centre, NGV Australia, Federation Square until 22 July. Open 10am – 5pm (closed Sundays), Adults $16, Concession $12, Children $7.50. Here is a sample of his work.



Beachscape with bathers, Queenscliff IV 1971
gouache on paper. 59.2 x 79.2 cm
National Gallery of Australia, Canberra
Purchased from Gallery admission charges, 1983
©Estate of Fred Williams

Neil's Art Store

Come in and see our huge range of art materials!

We stock a complete range of art materials for all artists, ranging from the professional painter and printmaker to the art student, including:

- Oil paints made by Sennelier, Blockx, Art Spectrum and Le Franc.
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Woodland's**gallery**

ARTIST'S PALETTE magazine seeks to showcase the works of talented Australians producing art at a whole range of skill levels, whether they are accomplished creative people with a long history of achievements or beginners (of all ages) striving to build their identities and reach their particular artistic goals.

This 'Gallery' segment provides a place to display pictures by people who may not have the means or the opportunity to be extensively featured in our magazine. Submissions are sought from such people for future Issues.

This month we are pleased to display the work of another four enthusiastic artists.

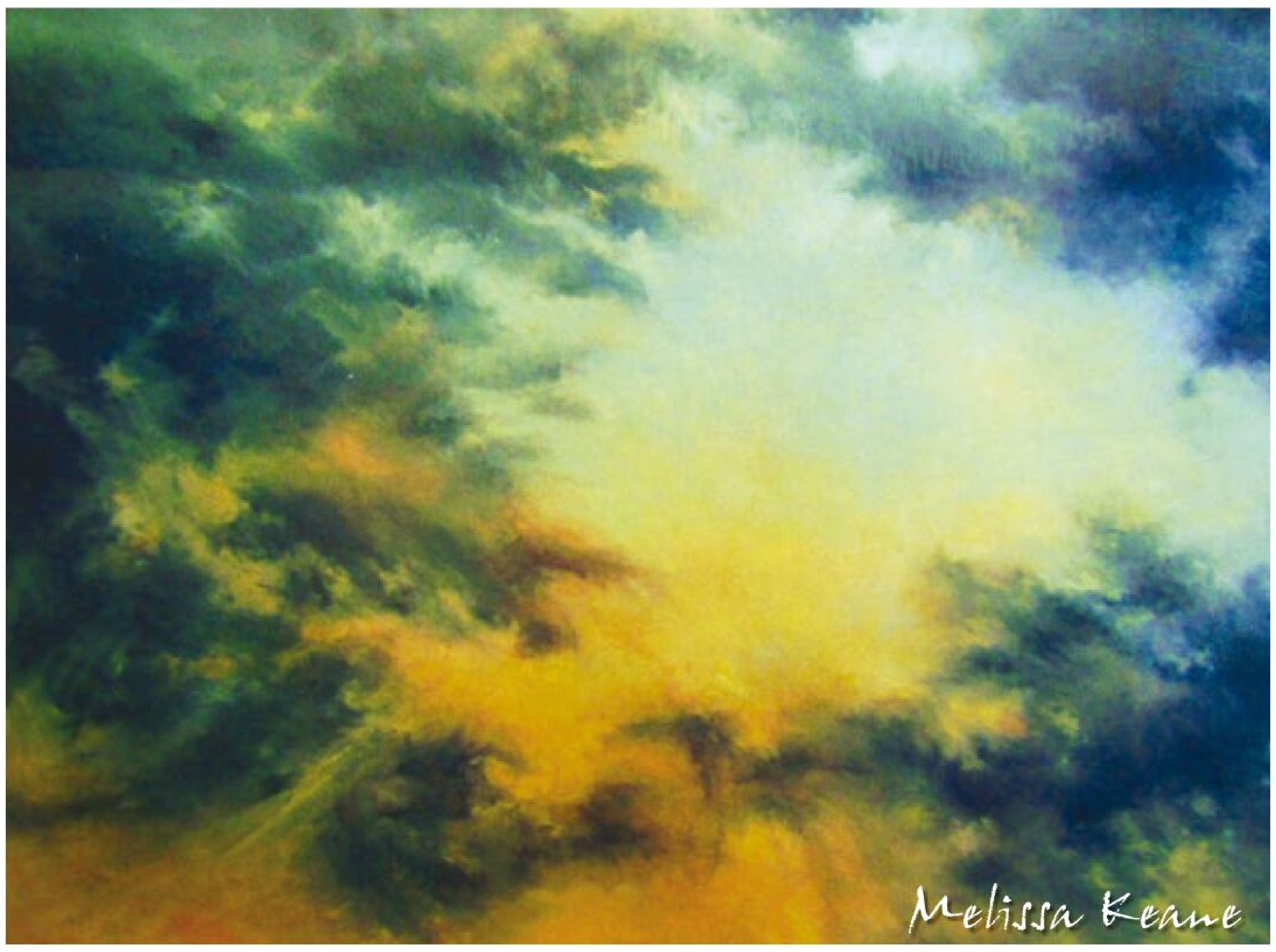
The World's Finest Artists' Materials
Winsor & Newton
Winton
Oil Colour
Art Set
Set "Artiste" Huile
Set de arte oleo
Set Colori ad Olio
Künstler-Set Ölfarben
Artists' Canvas Board
7" x 5" • 178 x 127mm

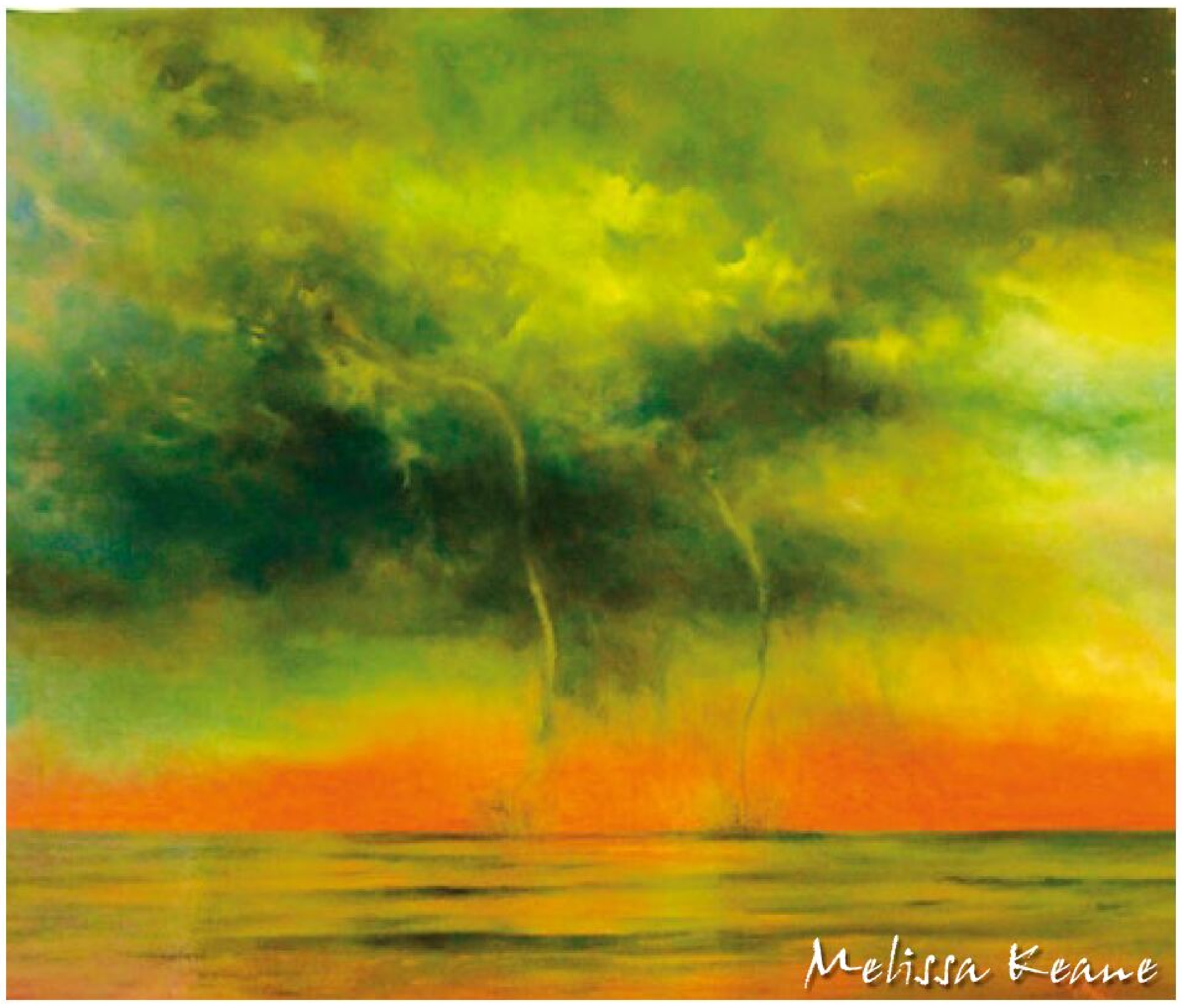
Prize from

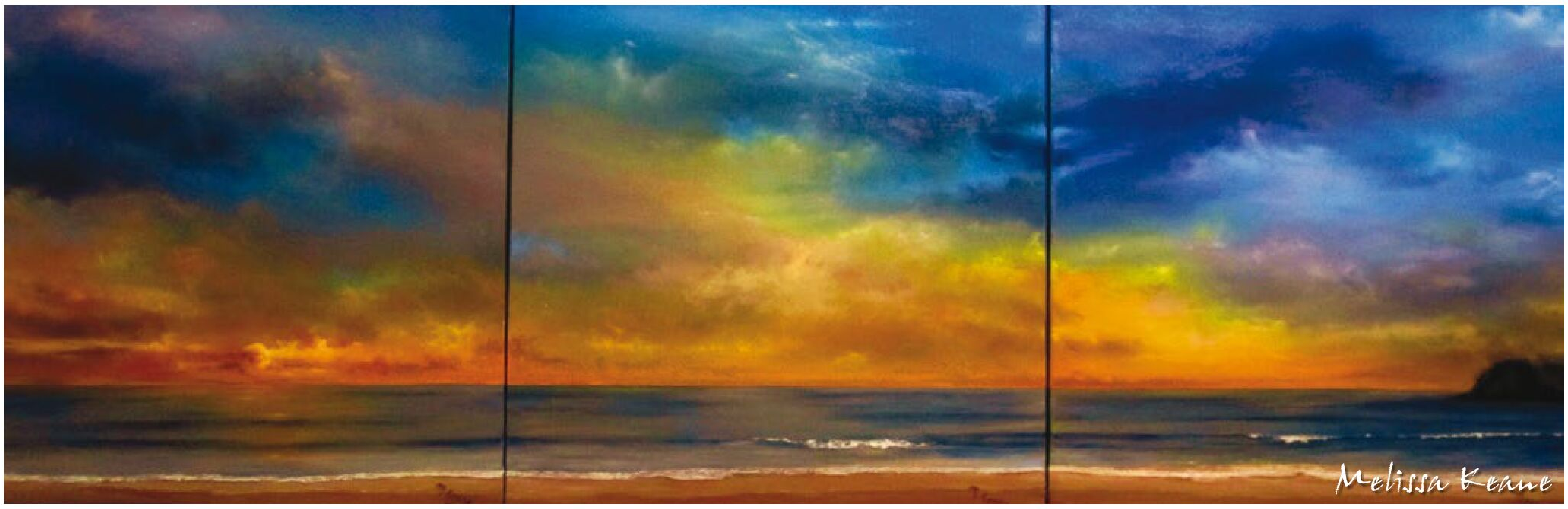
JASCO

Each month we give a small prize to the person whose work we consider to be the most outstanding in Woodland's Gallery. The prizes are being provided by Jasco. This issues's prize is Winsor and Newton Oil Colour Set. The winner for this Issue received the beautiful gift from Jasco which is illustrated here.

These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.

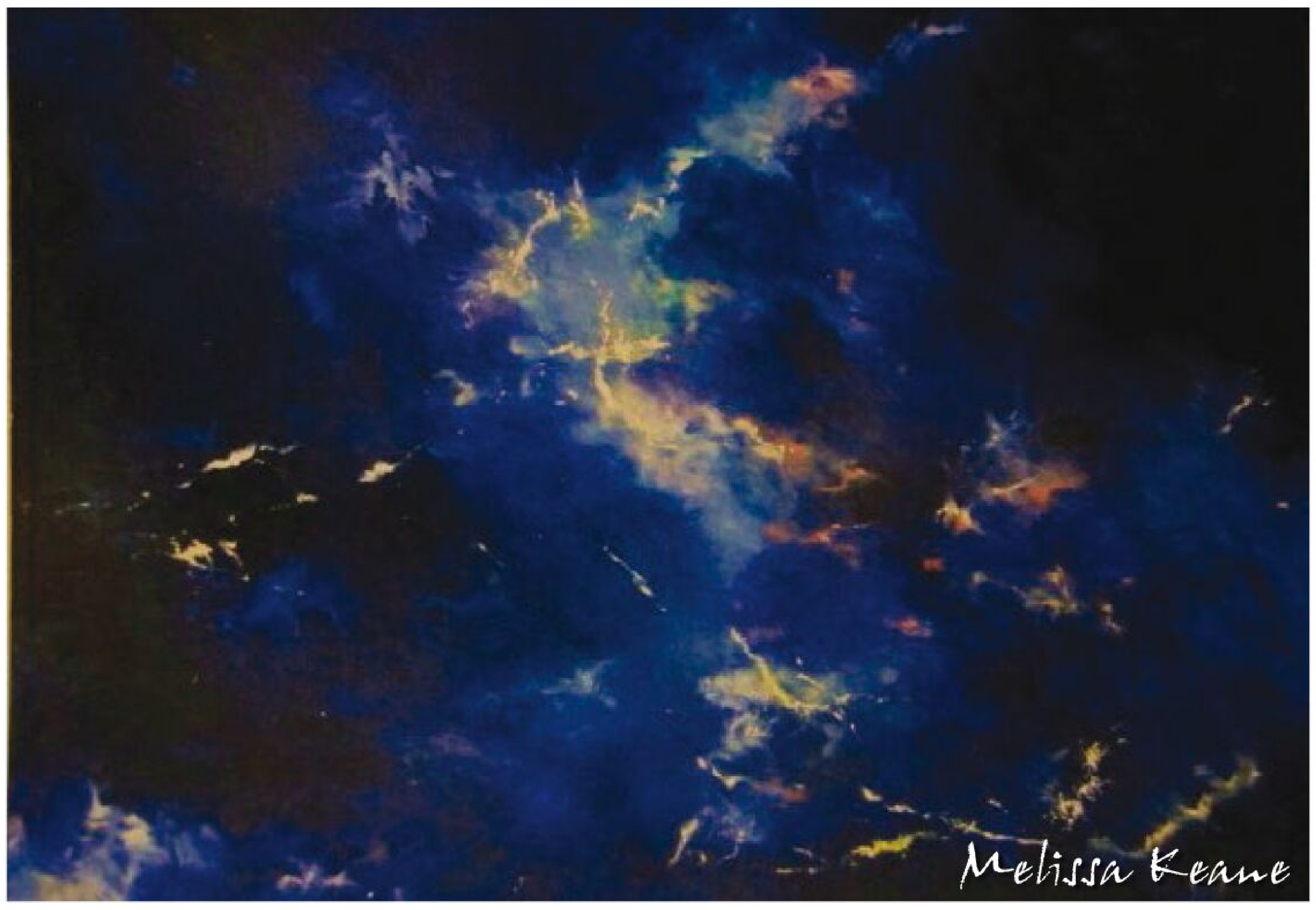






MELISSA KEANE
Hi there, my name is Melissa Keane and I very much enjoy reading "Artist's Palette" each month.

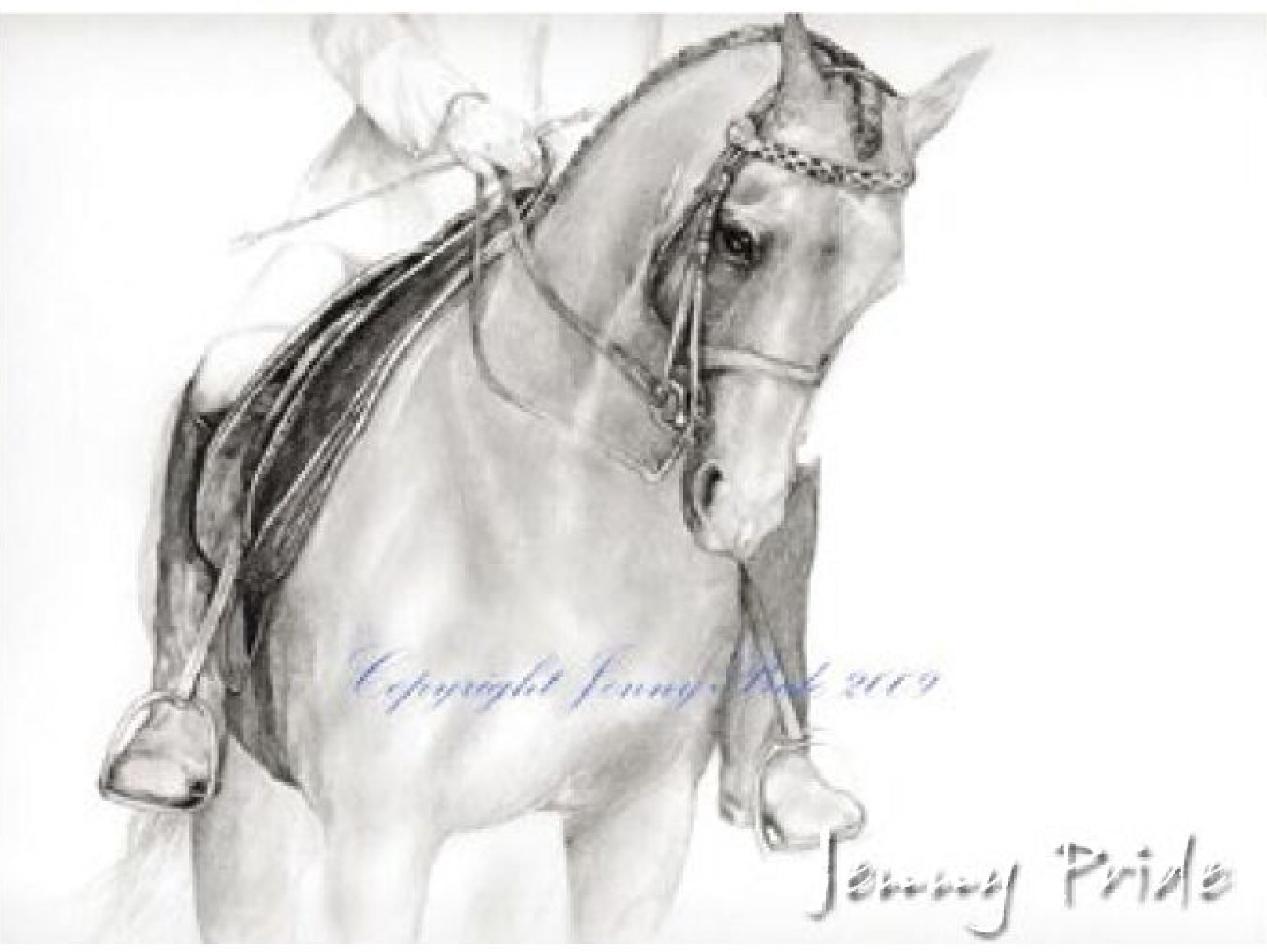
I'm influenced by both the Romantic and Modern Contemporary styles, I hope to continue to develop my own unique style through the expression of colour, form and light aiming to convey the emotional depth of life creating mood, energy and inspiration in my work.



Woodland's**gallery**

JENNY PRIDE
Hi Simon, my name is Jenny Pride, I have always drawn or as long as I remember. I love your magazine, it's hard to find good art magazines devoted to drawing!

I have taken painting courses with Elena Paraschko, a friend of mine, and enjoyed learning to paint oceans, however drawing is my first love. I look forward to increasing my technique with your informative magazine!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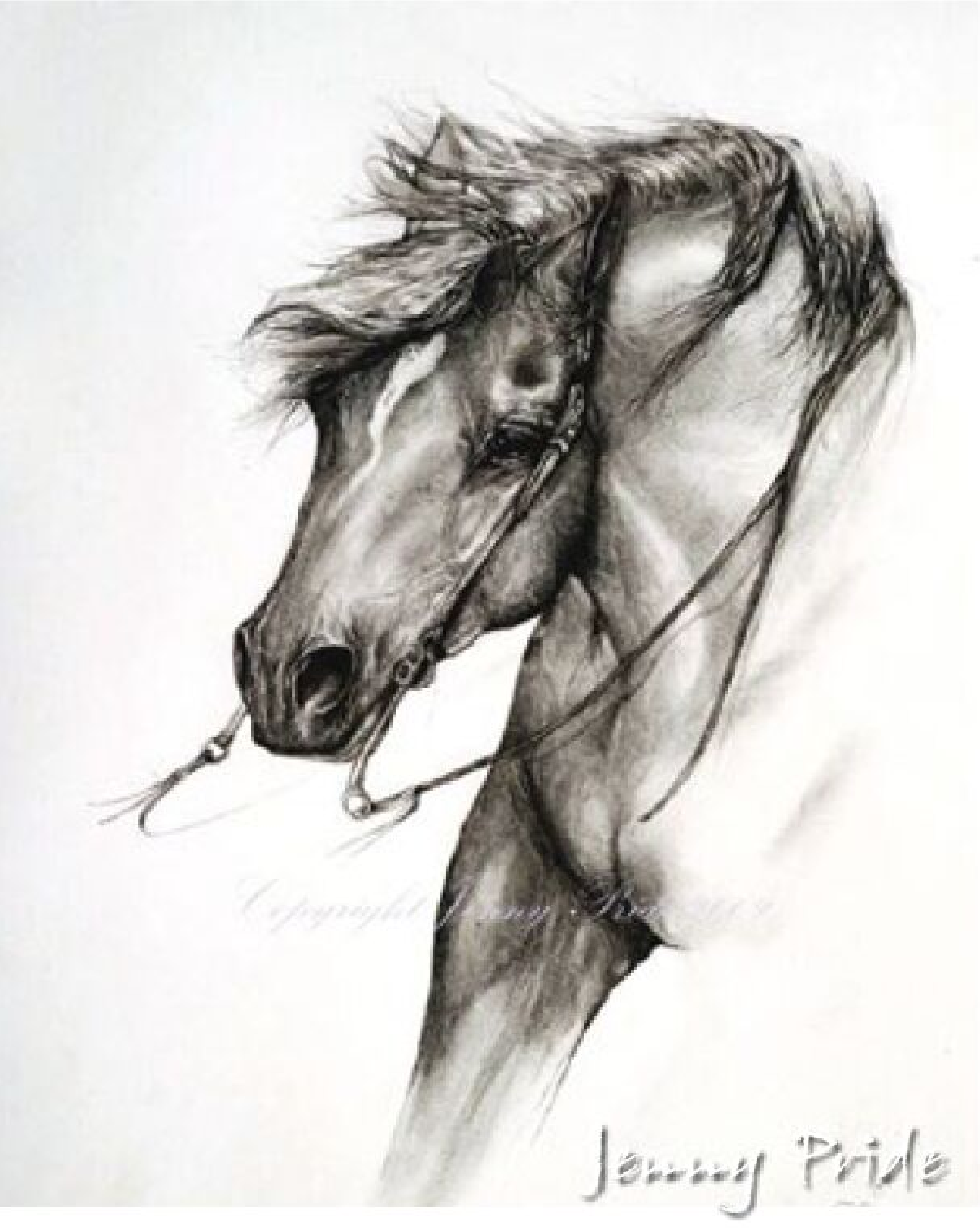
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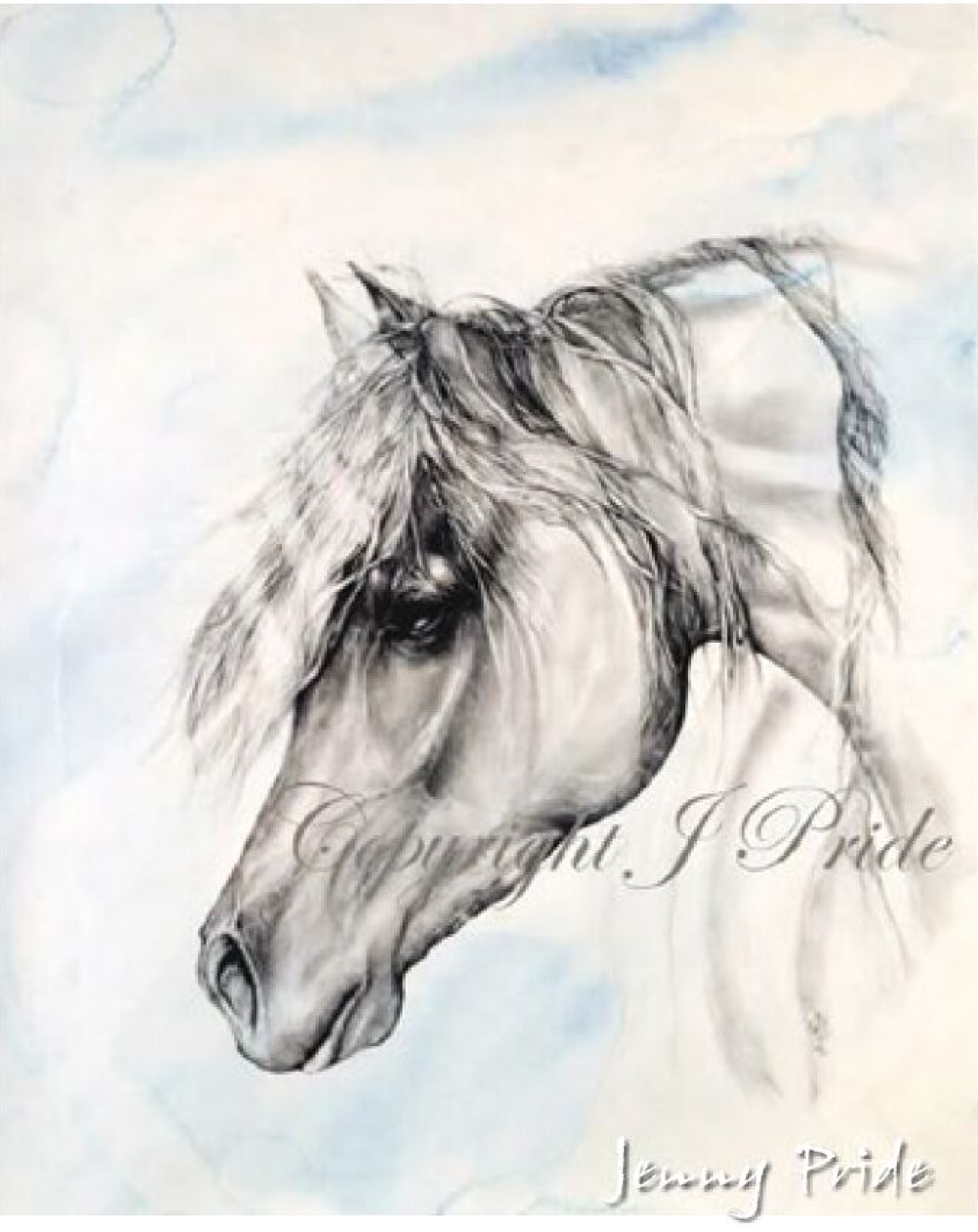
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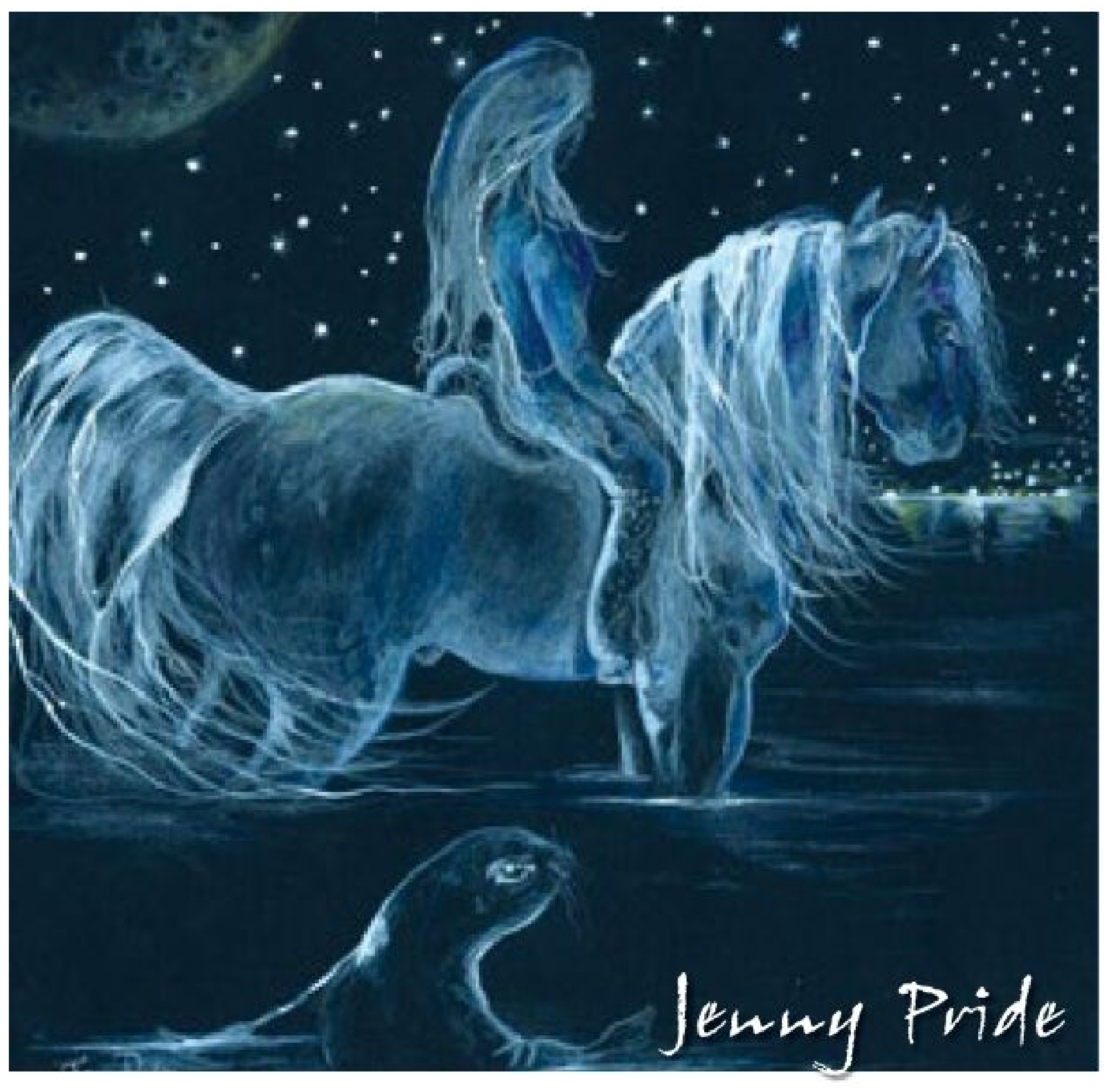
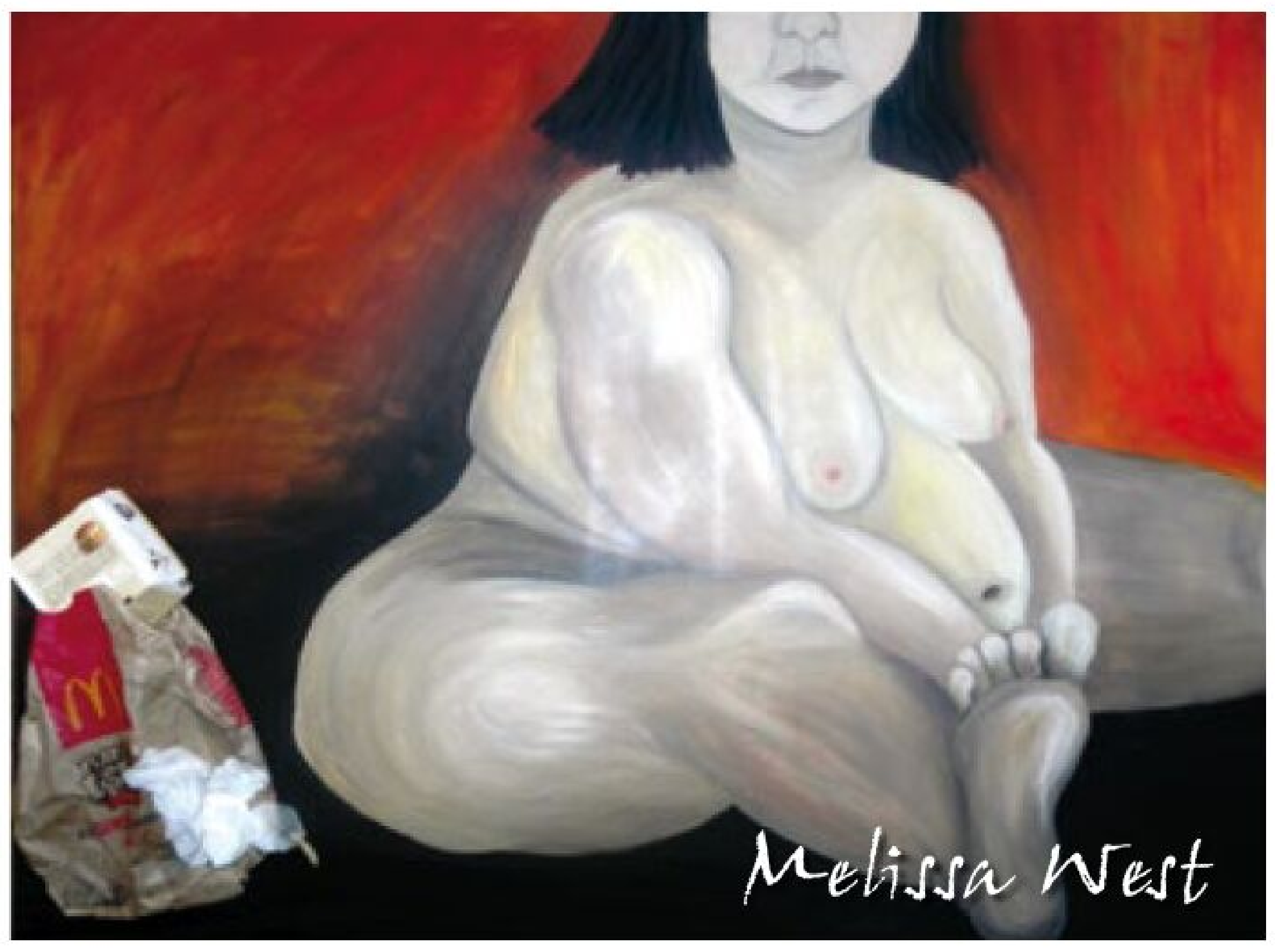
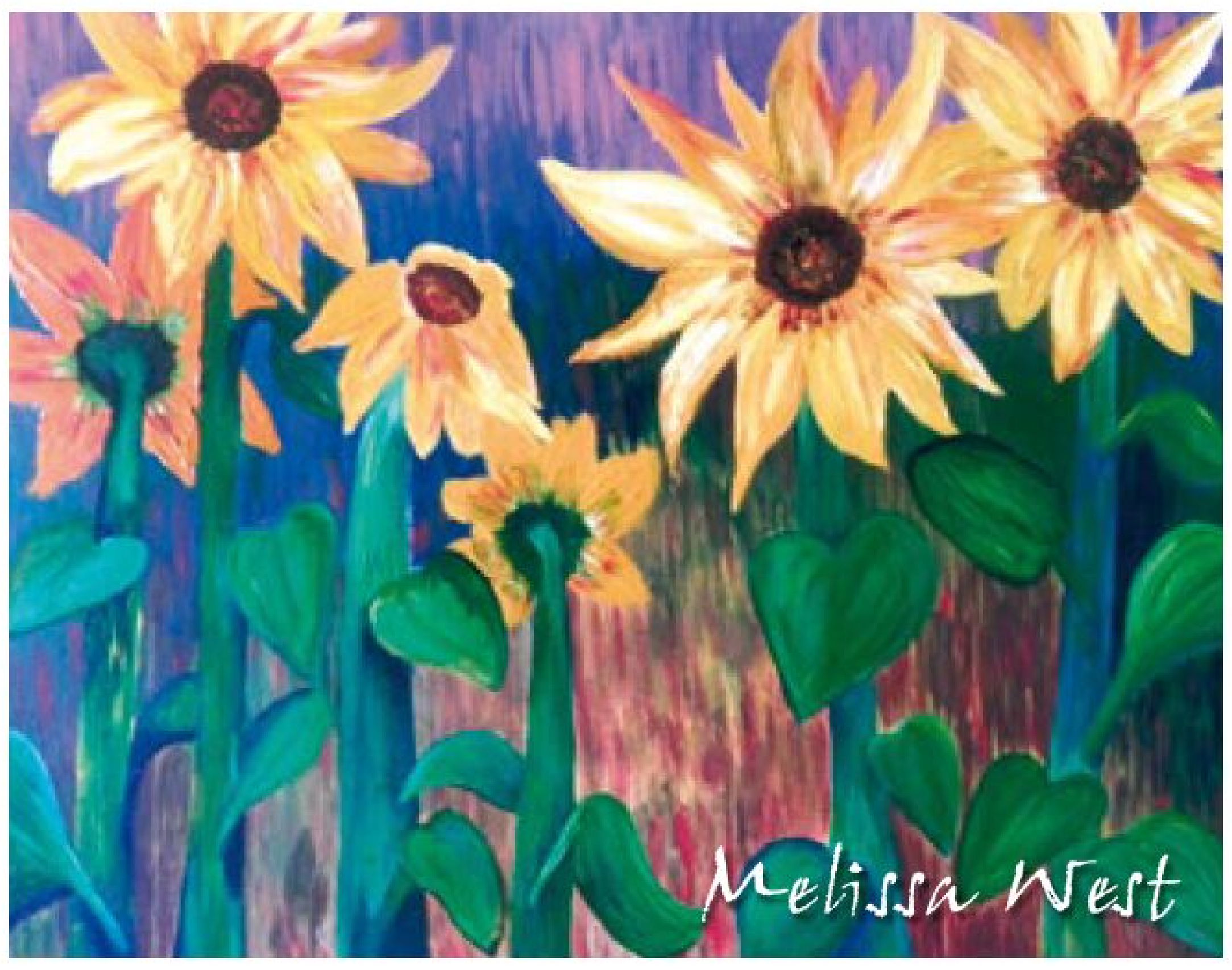
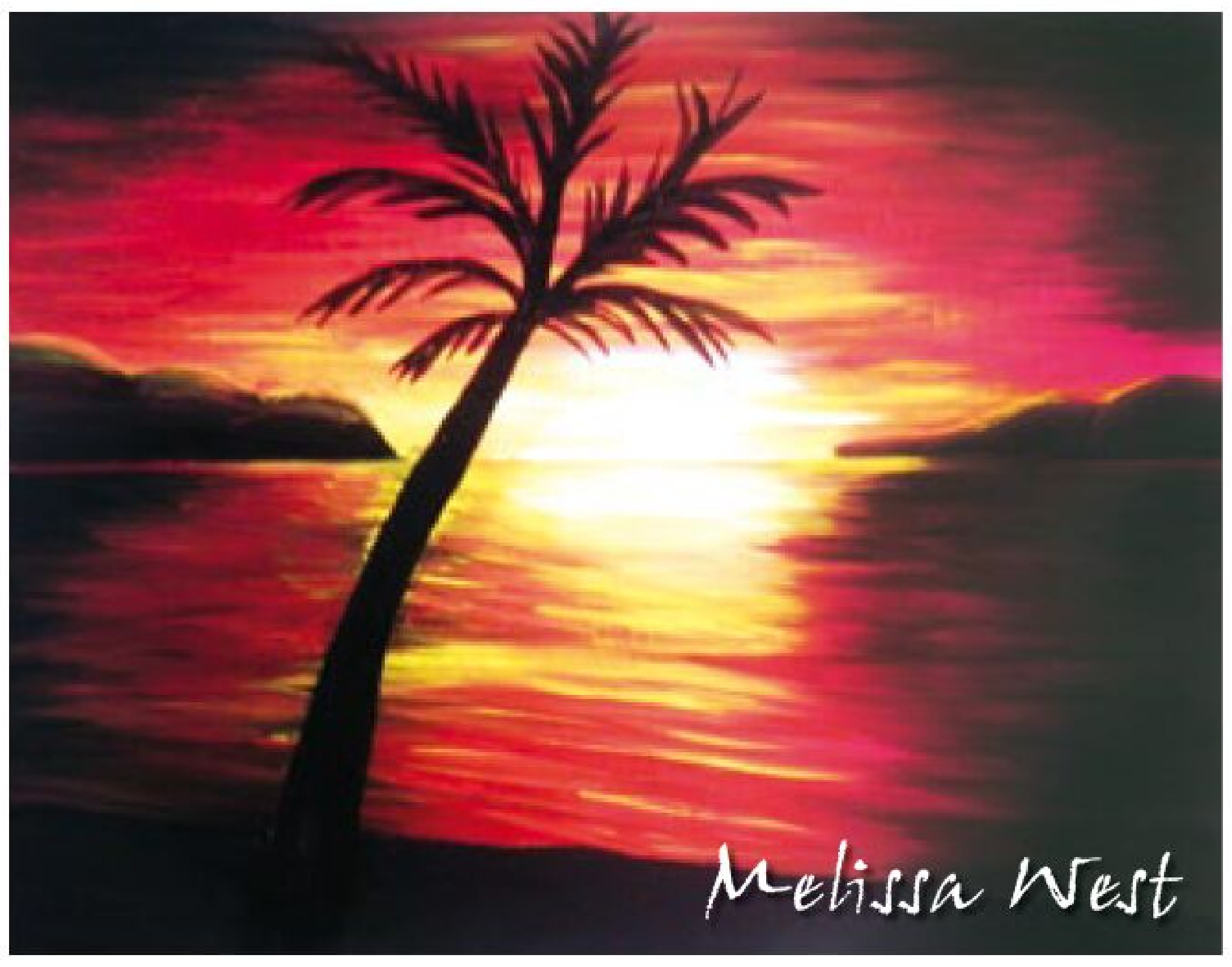

Jenny Pride


Melissa West


Melissa West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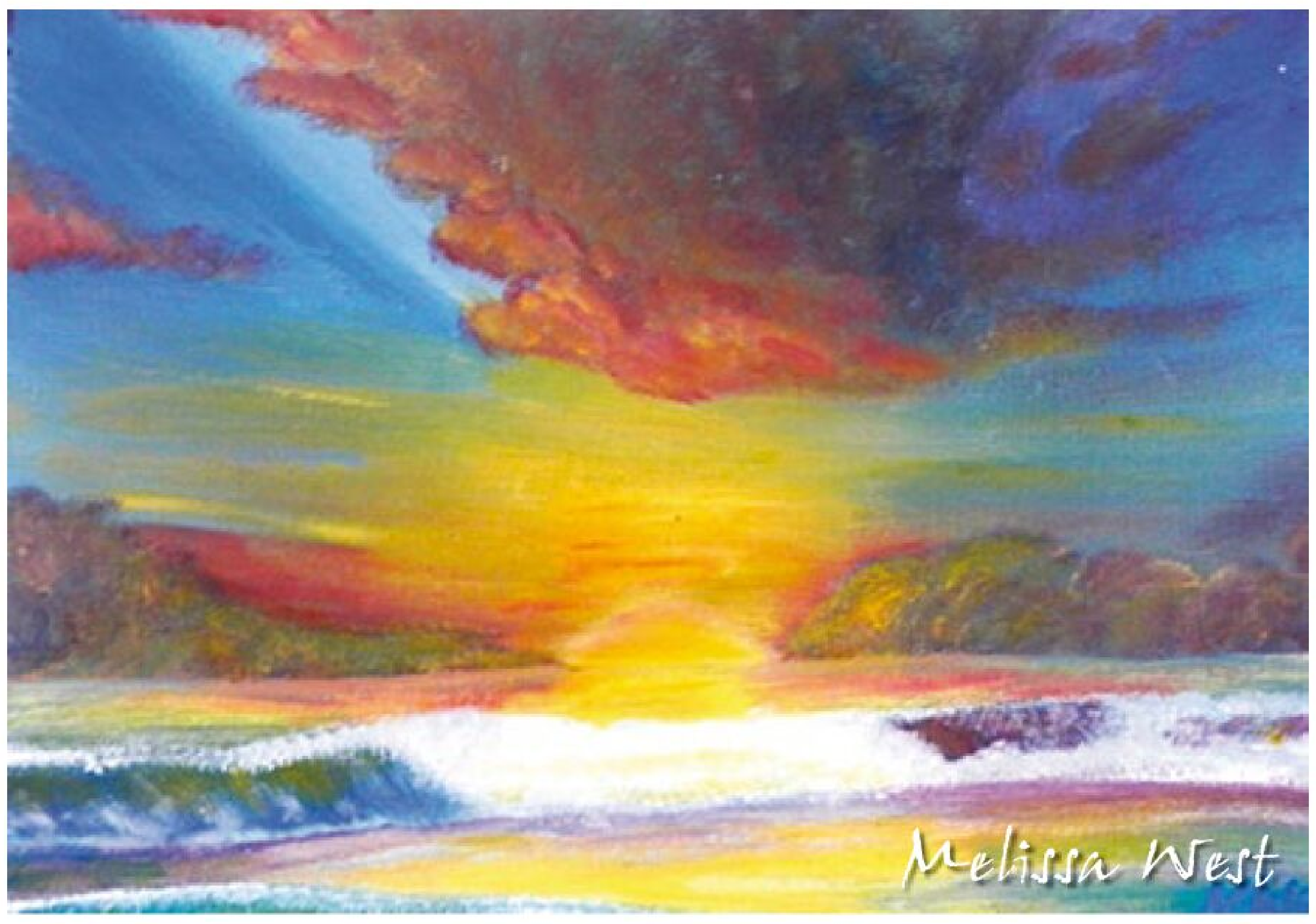
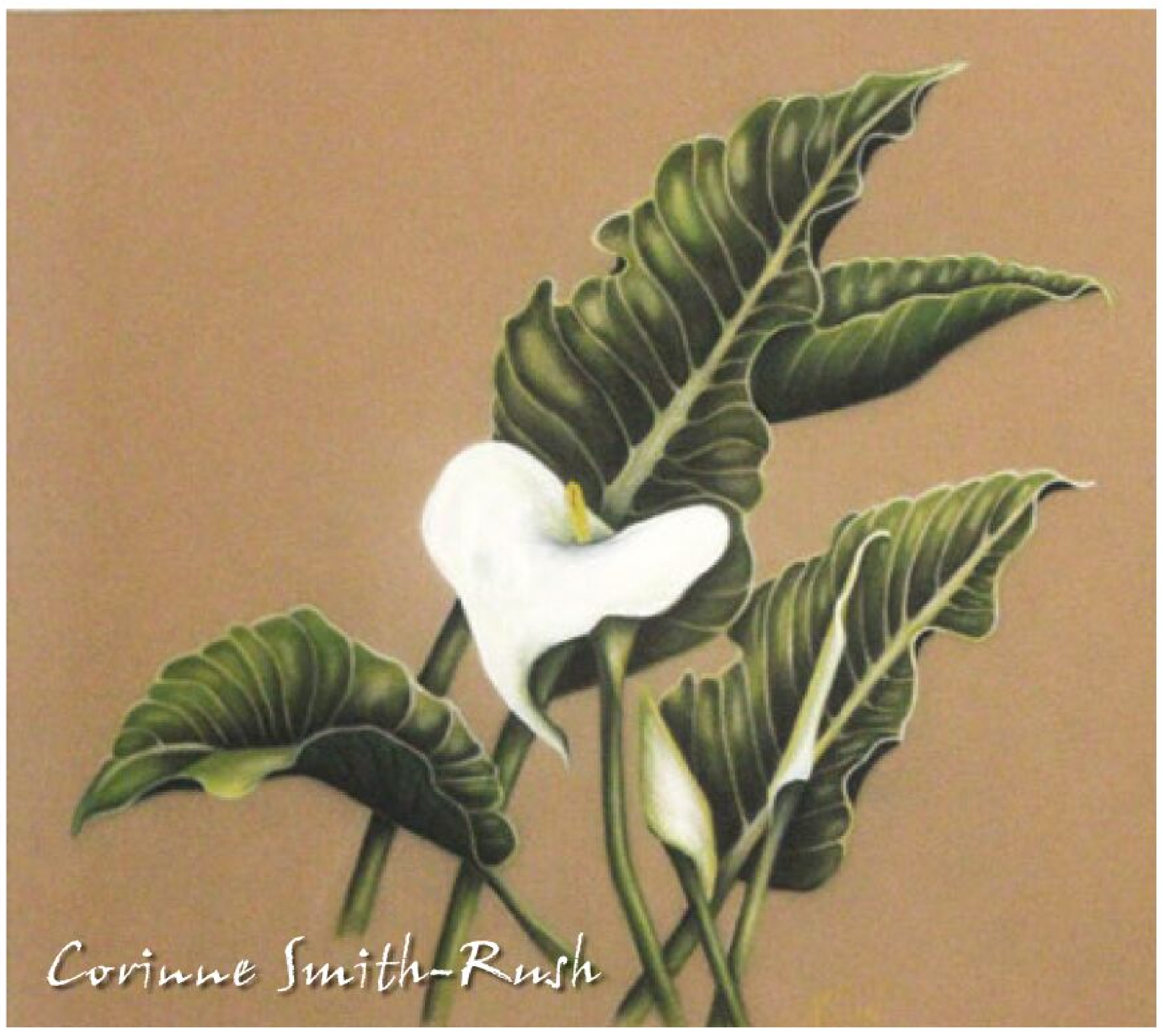

Melissa West

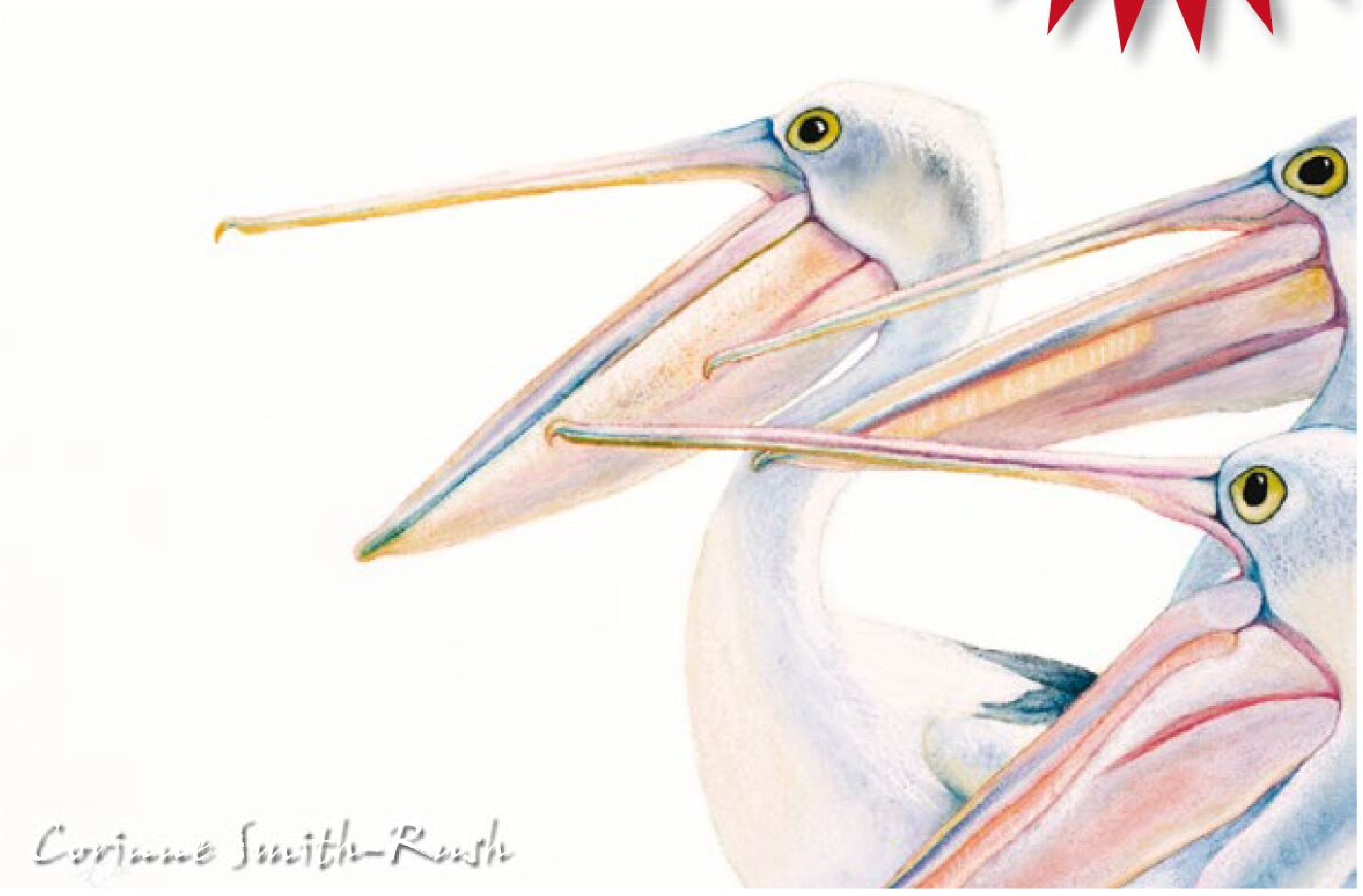
MELISSA WEST
My name is Melissa West and I am a Visual Art teacher for students aged 5-18 in a small central QLD school. I studied a Bachelor of Visual Arts and a Master of Teaching at the University of Sydney. I then moved to various small towns to teach. Preferring the country lifestyle I then settled interstate where I met my Fiancé. He is your typical 'Blokey' tradesman and I have influenced his creativity as he paints now too! I have always created art purely because I love it! I dabble in various subject matters, although I enjoy painting female nudes and nature. I recently subscribed to your magazine, and I have found it very helpful in my own art making and that of my students.

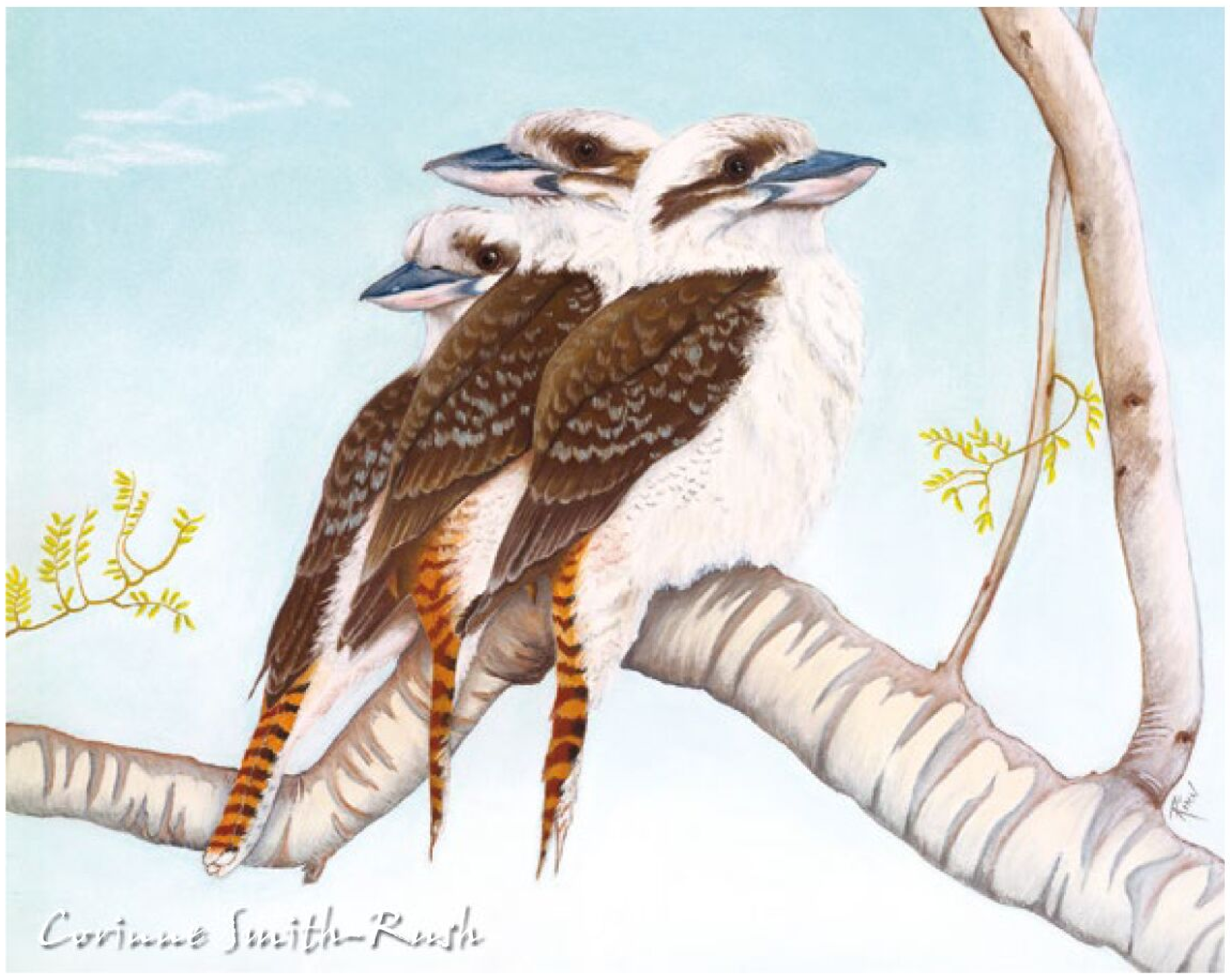
CORINNE SMITH-RUSH
My name is Corinne Smith-Rush from Brisbane.
I have been drawing and painting since my school days, but like a lot of people I have only had time in recent years to get more serious with my art. In the last 5 years I have discovered pastels and most recently I have been experimenting with acrylics and attending life drawing sessions. Fauna and flora are my passion, particularly our Australian wildlife. My future plan is to be continually learning and putting many more miles on my pencils and brushes.

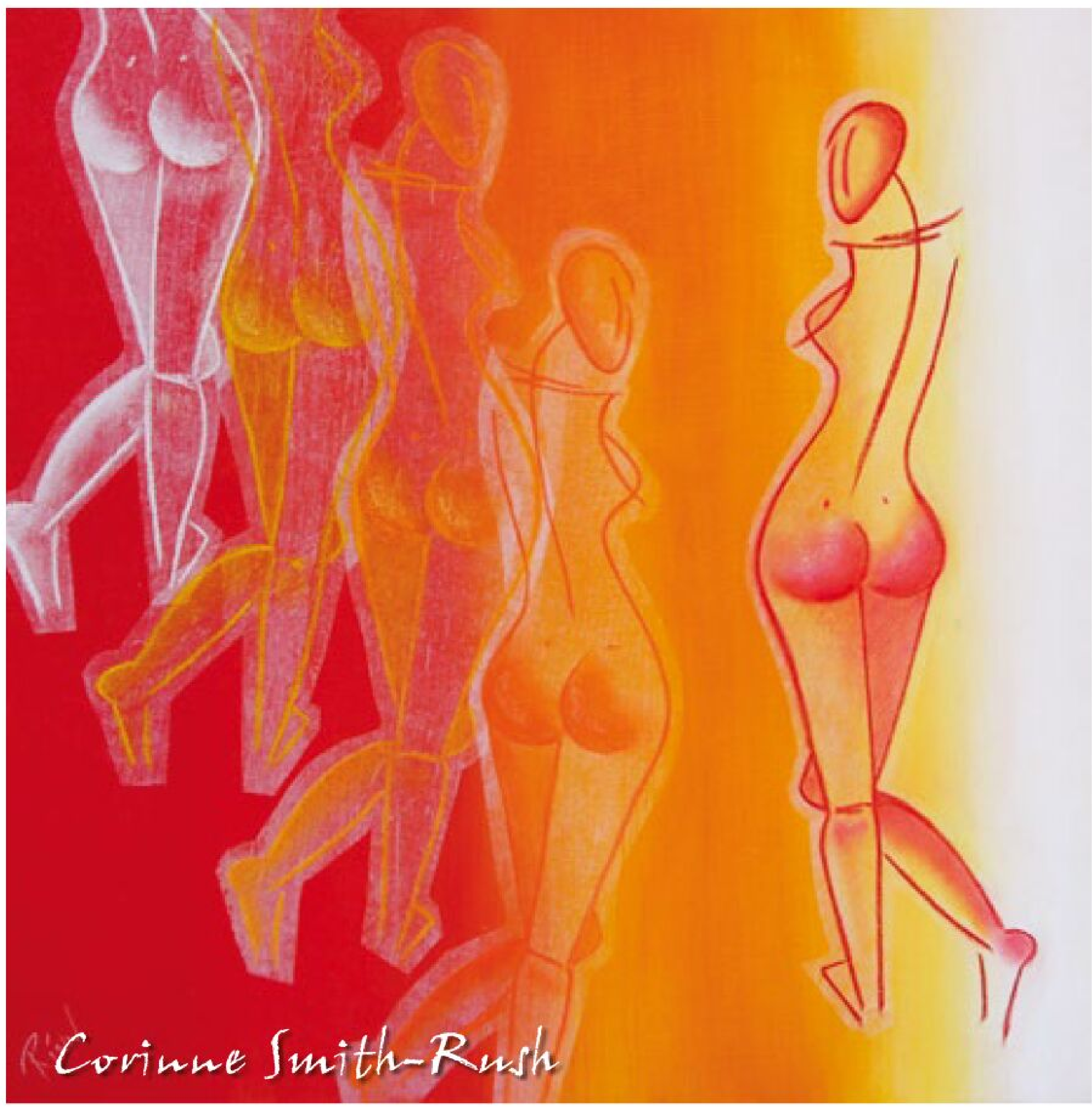
Jasco Prize Winner

'Art washes away from the soul, the dust of everyday life' – Picasso







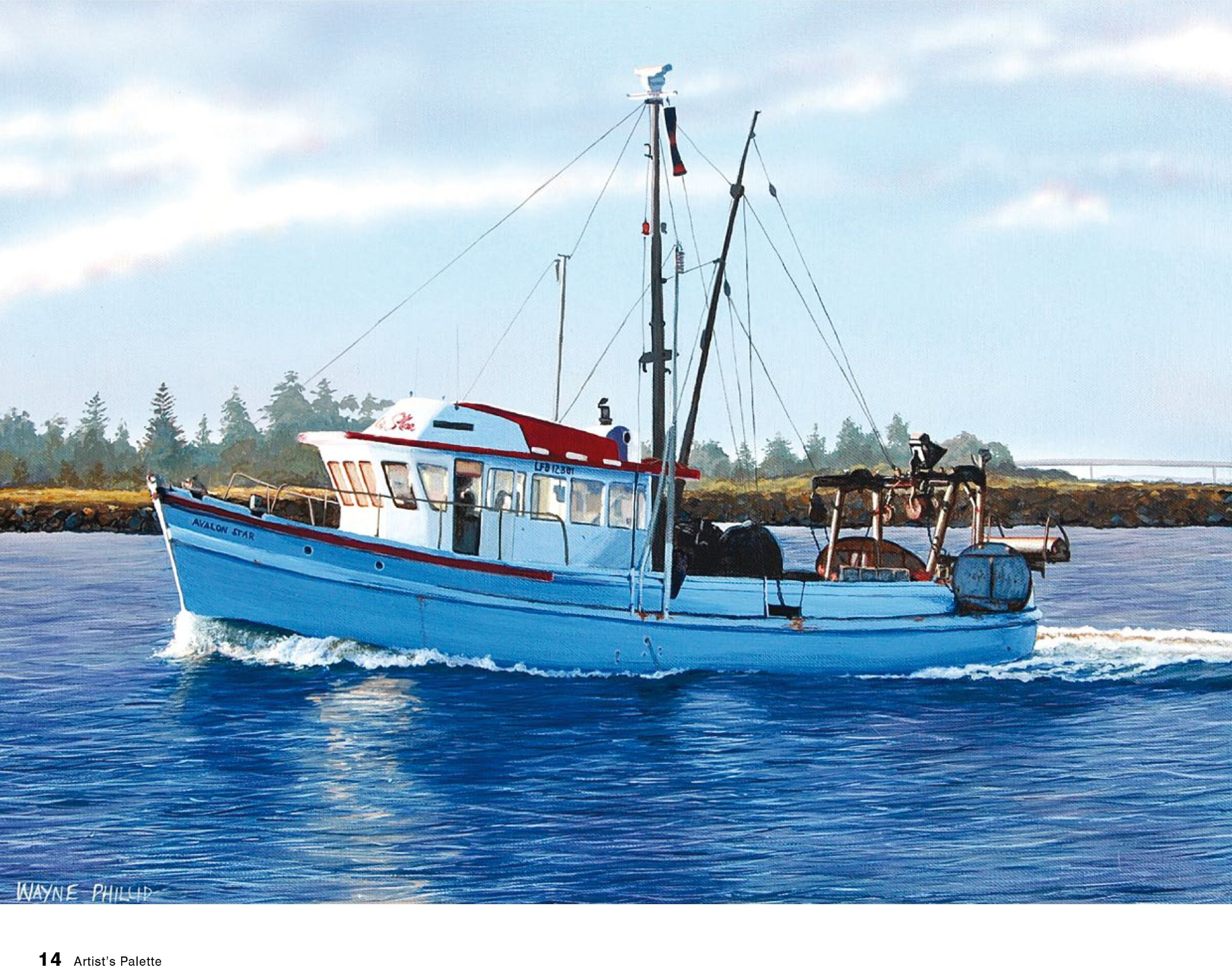


If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.

Wayne Phillip

A Love For Realism

Once his children were growing up, Wayne happily found he was able to once more devote time to his beloved passion for painting, including attending some wonderful workshops and exhibiting and selling his artworks.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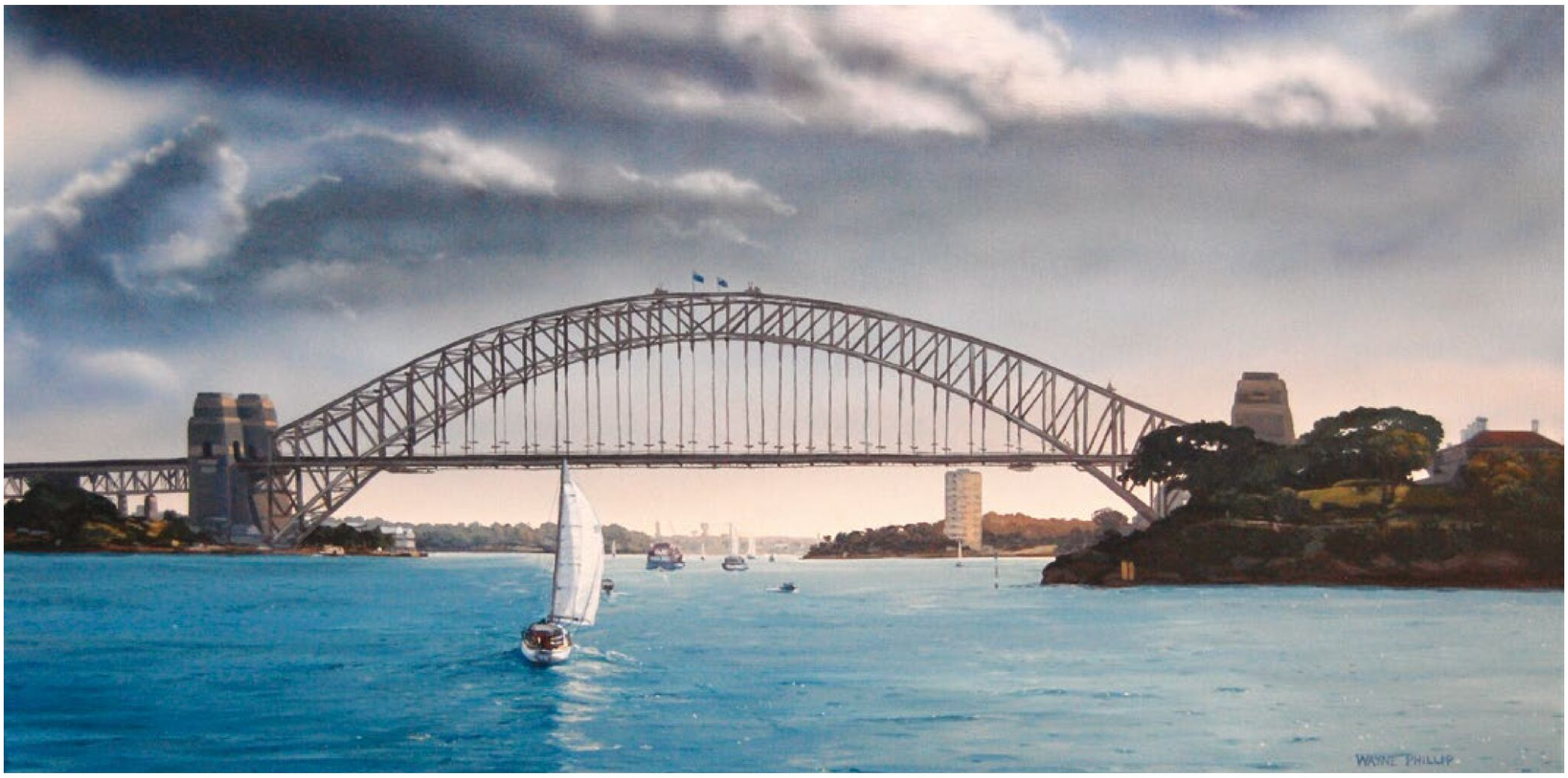
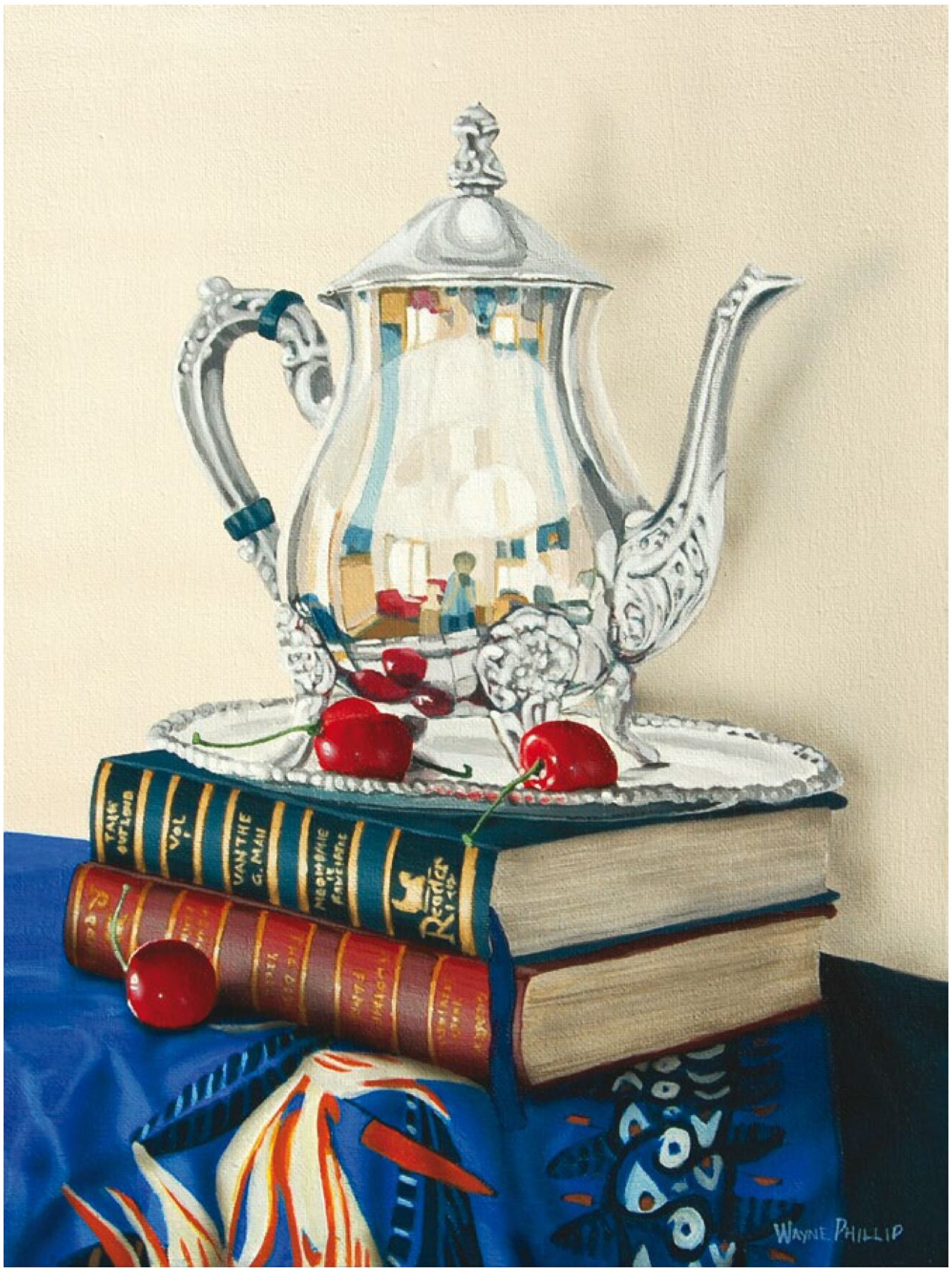
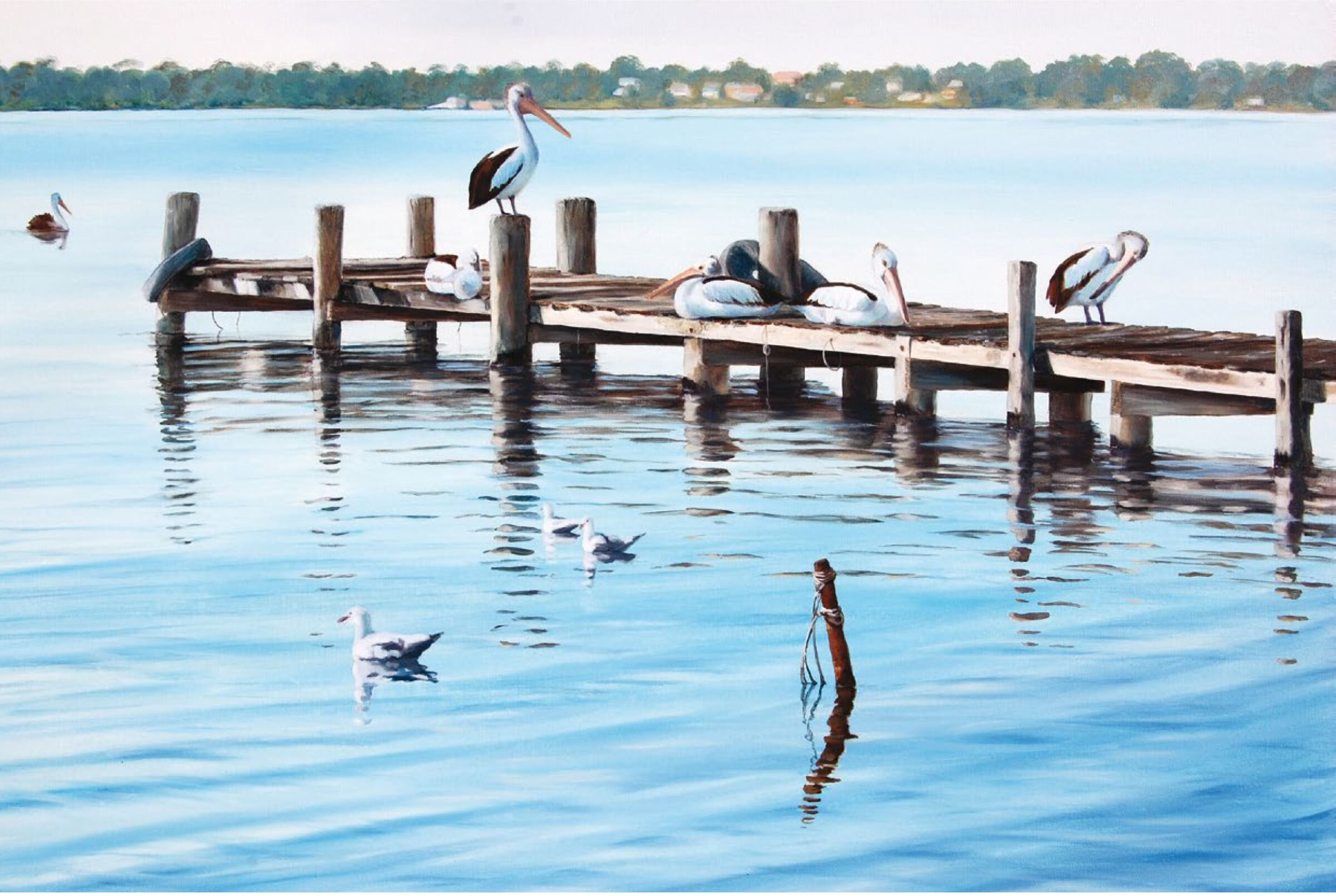
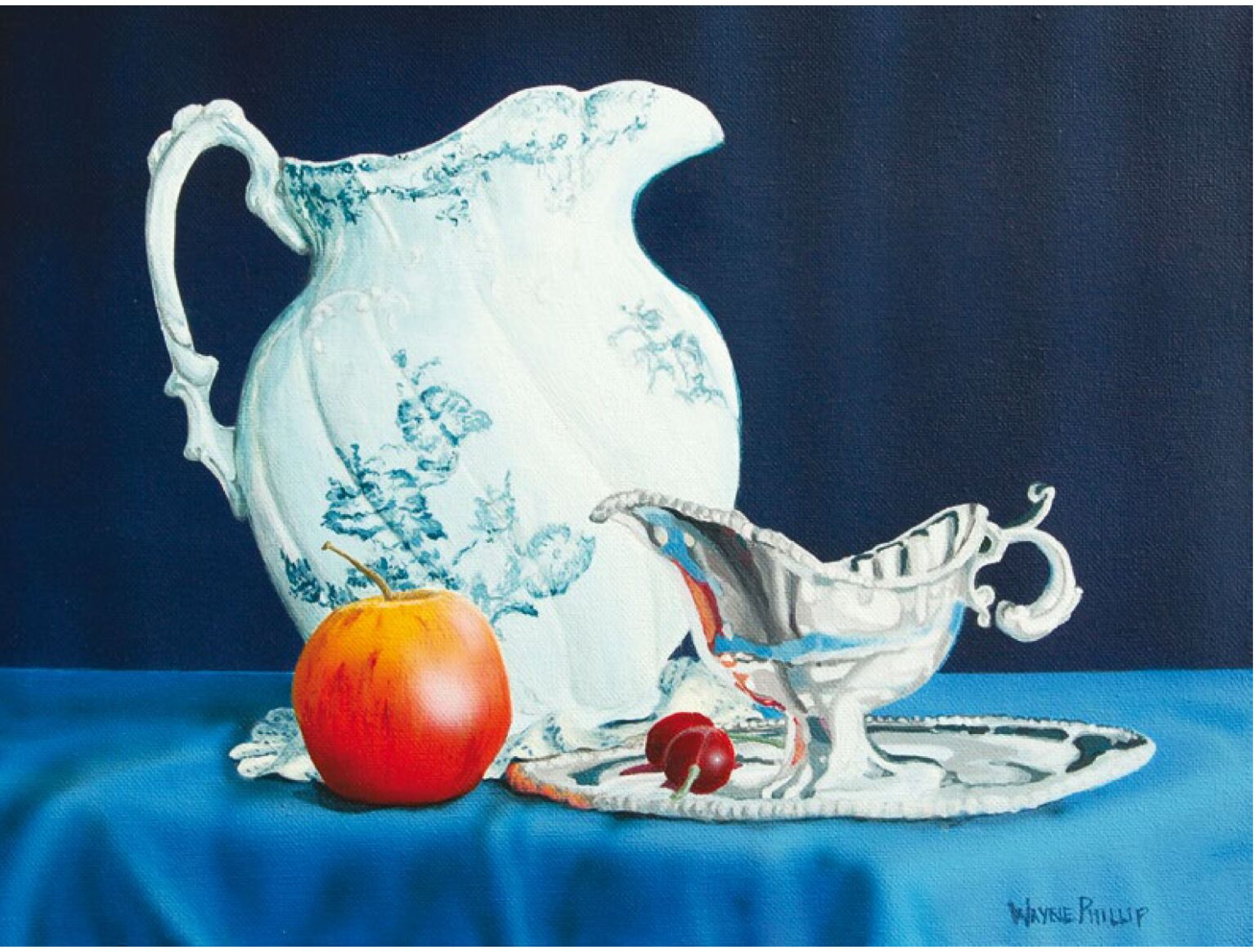


I was born 55 years ago in a small country town in NSW. I'm a great husband (according to my wife), a wonderful father (according to me) and a realist artist. I am now happily married and living on the beautiful Central Coast of NSW. From as long as I could remember I was interested in drawing and sketching, usually filling up my school books with cartoons, to the dismay of my parents, instead of Maths or English. My hard work paid off when I won an art prize in Primary School. It was not quite the academic award my parents would have like me to have received, although they were still proud.

In High School I chose Art and Technical Drawing as electives, but in Senior High School I had the opportunity to only continue with one of these electives so I chose Art. What I had learnt in Technical Drawing was invaluable to my art as the drawing component which involved perspective drawing was translated into my painting to help create the illusion of depth. I was fortunate to have a great art teacher, Mr Walker-Smith, who encouraged and inspired me to paint not only by learning about the basics of drawing, composition and applying paint but also the history of art and the different art movements. All of this wonderful information about the Masters of the different eras such as the Renaissance and Impressionists came out of a black and white text



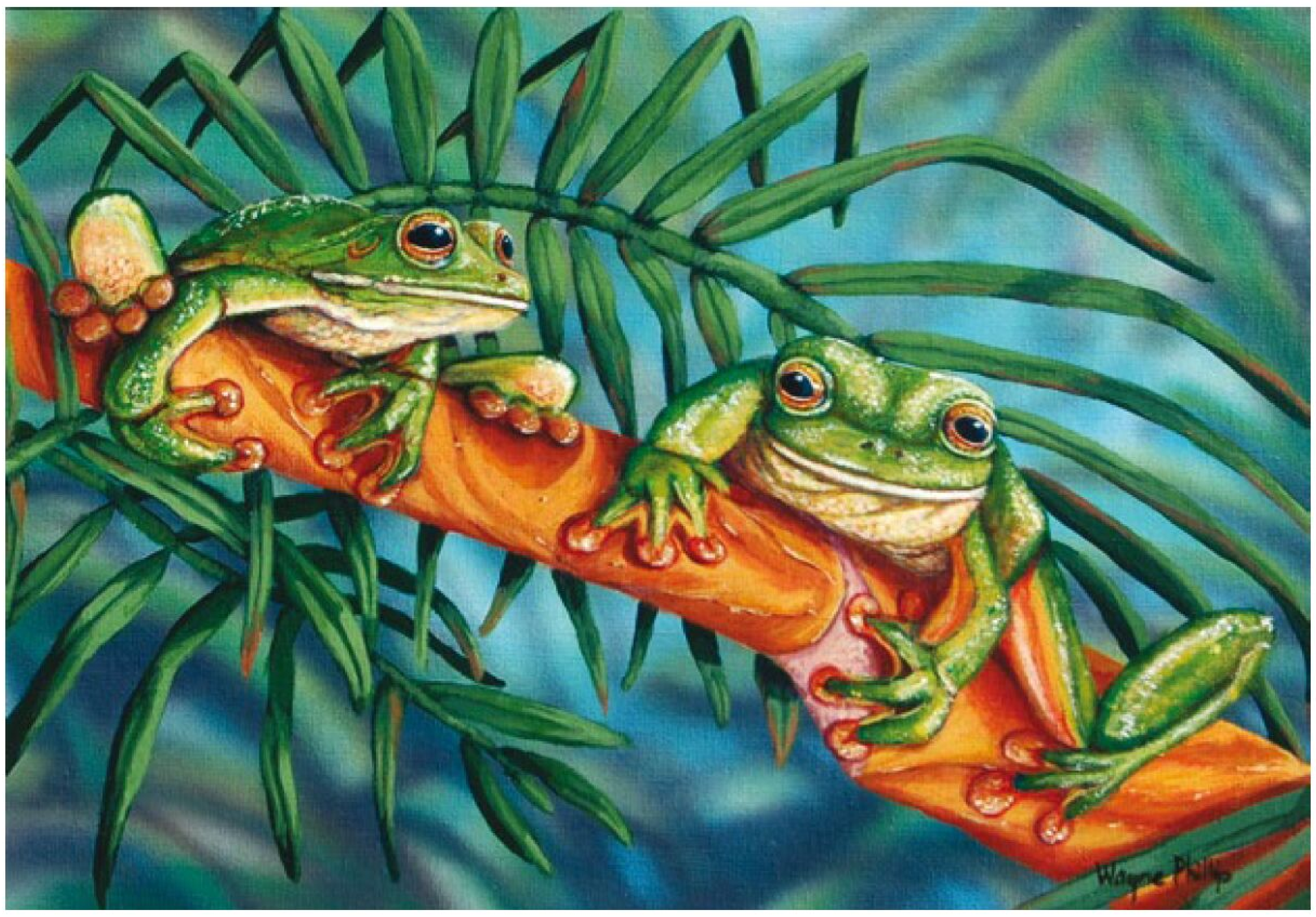


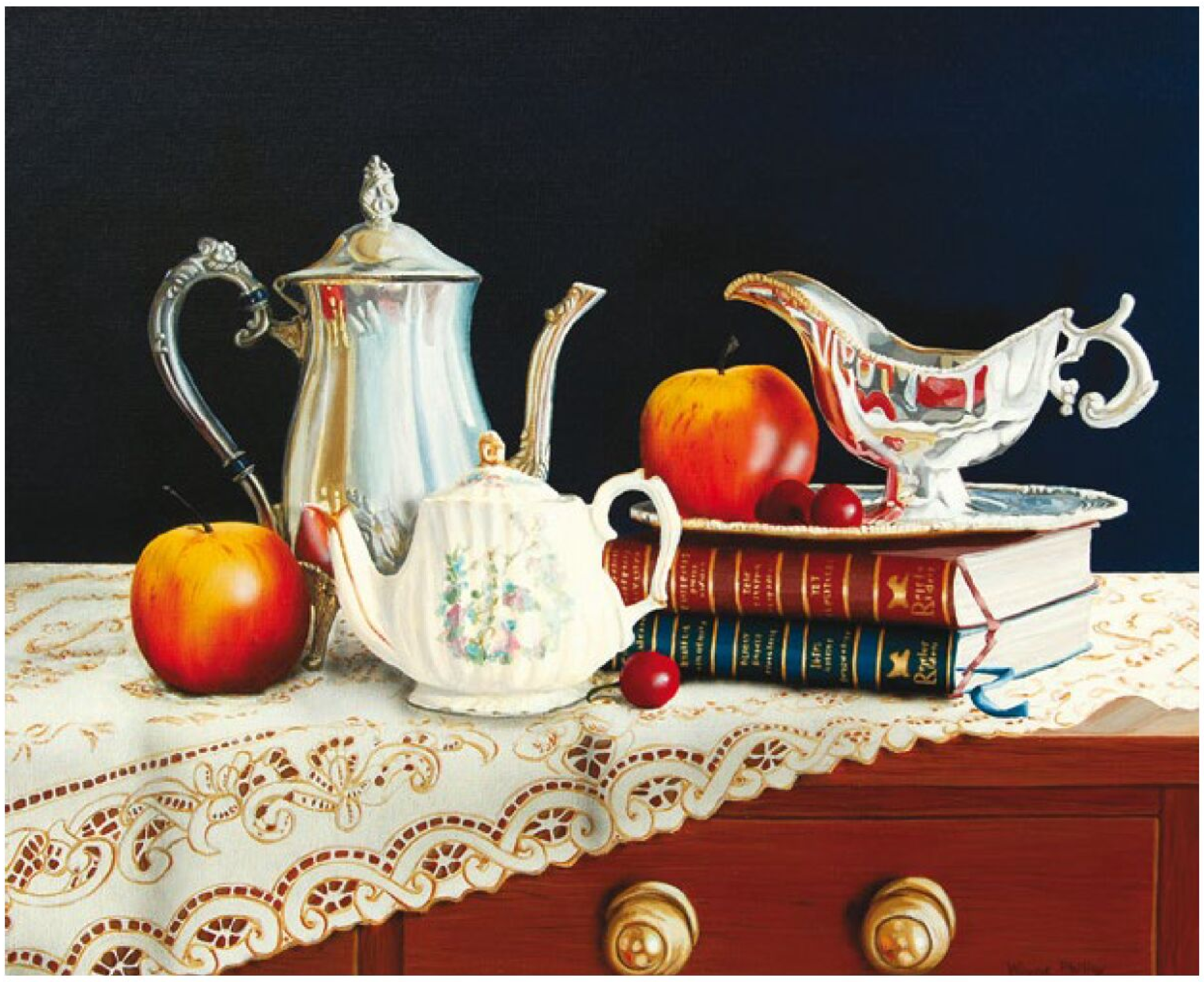


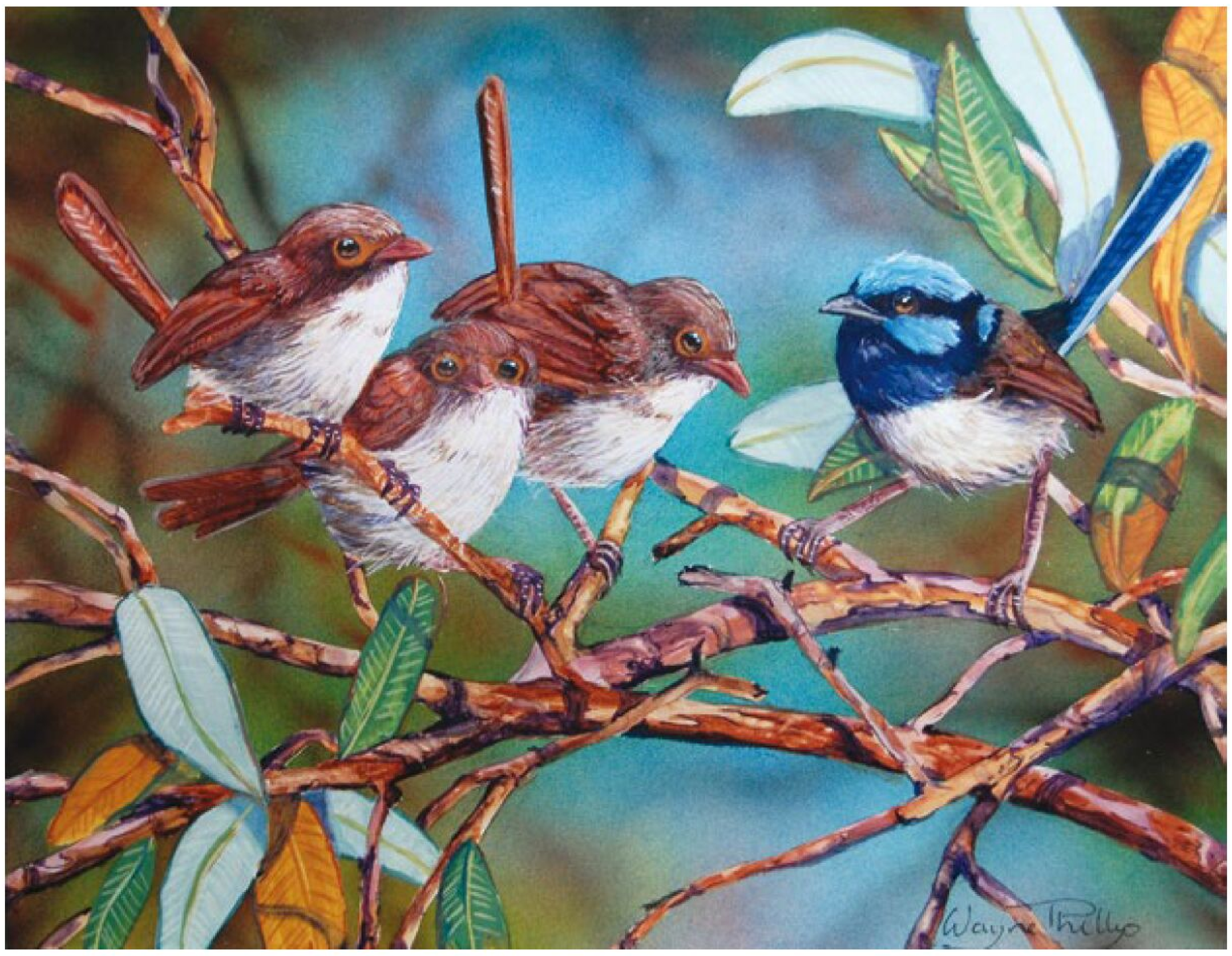
book which seemed as old as the pyramids themselves. From there I attained First Level Art in the HSC. After progressing into the adult working world as a school teacher my art was put on the back burner due to work and young children. After moving to the Newcastle area my children started developing their own interests and there seemed to be a little more free time so I became very interested in rekindling my art interest. So in the late '80s I undertook an adult art course to reintroduce myself to painting using acrylics. To my amazement one my paintings, which I entered into The Raymond Terrace Art Show, not only received a Highly Commended but it also sold. In the early '90s I felt I needed to loosen up my style and challenge my artistic ability, so what better way than to try water colours? Not only are they unpredictable with drying time, knowing when to apply paint so as to not form cauliflower marks, working the opposite to acrylics going from light to dark instead of dark to light but also they are unforgiving if you make a mistake. What was I thinking?! After attending watercolour workshops with artist Gay Fletcher, a parent of a student I taught, I began learning the many techniques needed to produce a watercolour painting. I developed a looser style of painting, using backgrounds splashed, flicked and splattered with colour over masked out drawings and watching the paint bleed and blend together forming interesting colours and shapes. It was always exciting and nerve-racking waiting to see what developed. Then if the background turned out you then removed the mask and continued with the rest of the painting hopefully not ending up in the bin or as practice sheets. I considered each and every brush stroke as one more step closer to one day possibly mastering this medium.

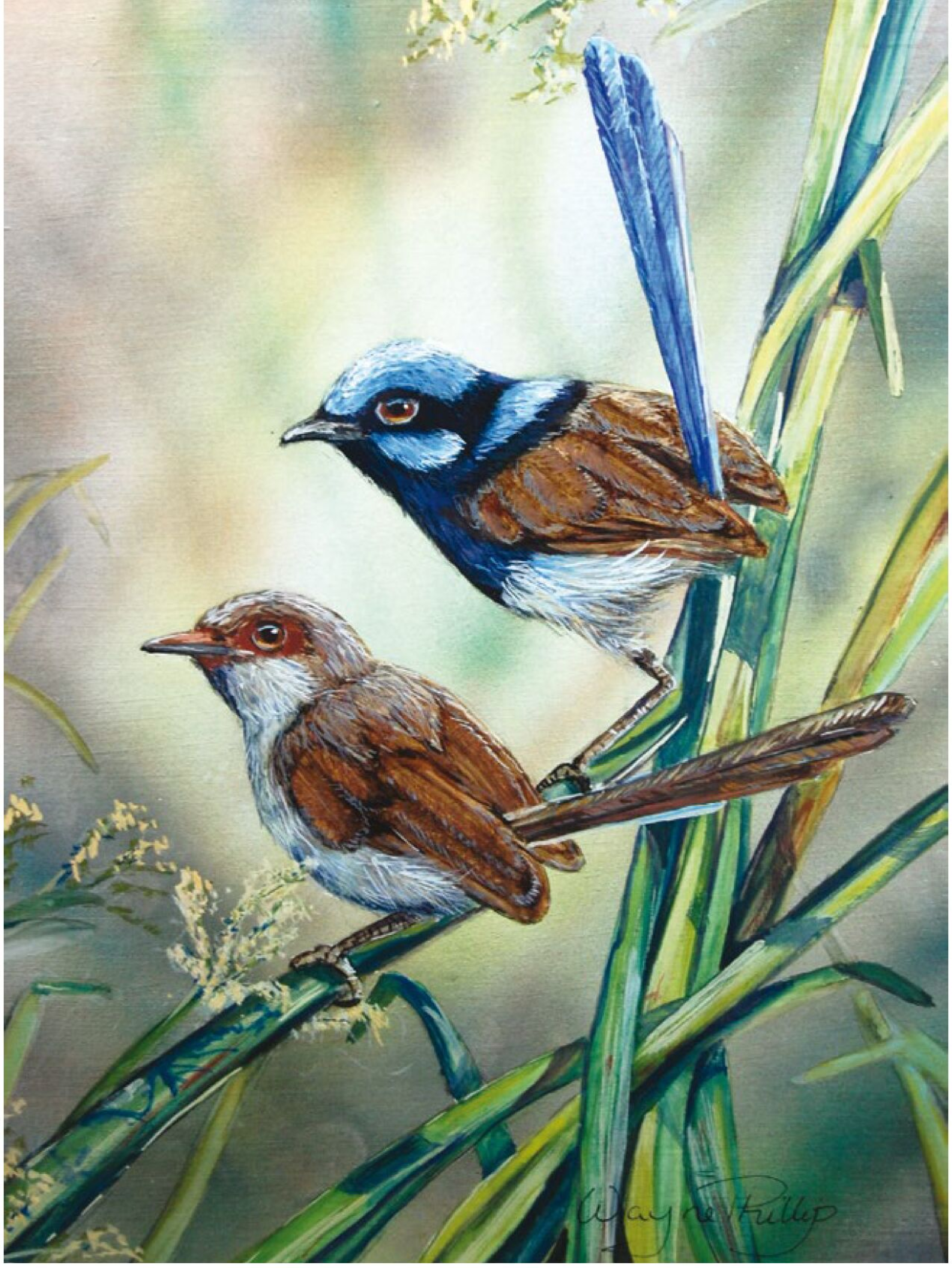
In the early to mid '90s I exhibited my watercolour paintings in various art shows in the Hunter Valley and to my delight not only sold my work but also received numerous Highly Commendeds at Swansea Art Show, Singleton Art Show, Weston Art Show, Cessnock Art Show and Mattara. This resulted in numerous galleries around Newcastle and the Central Coast showcasing and selling my works.

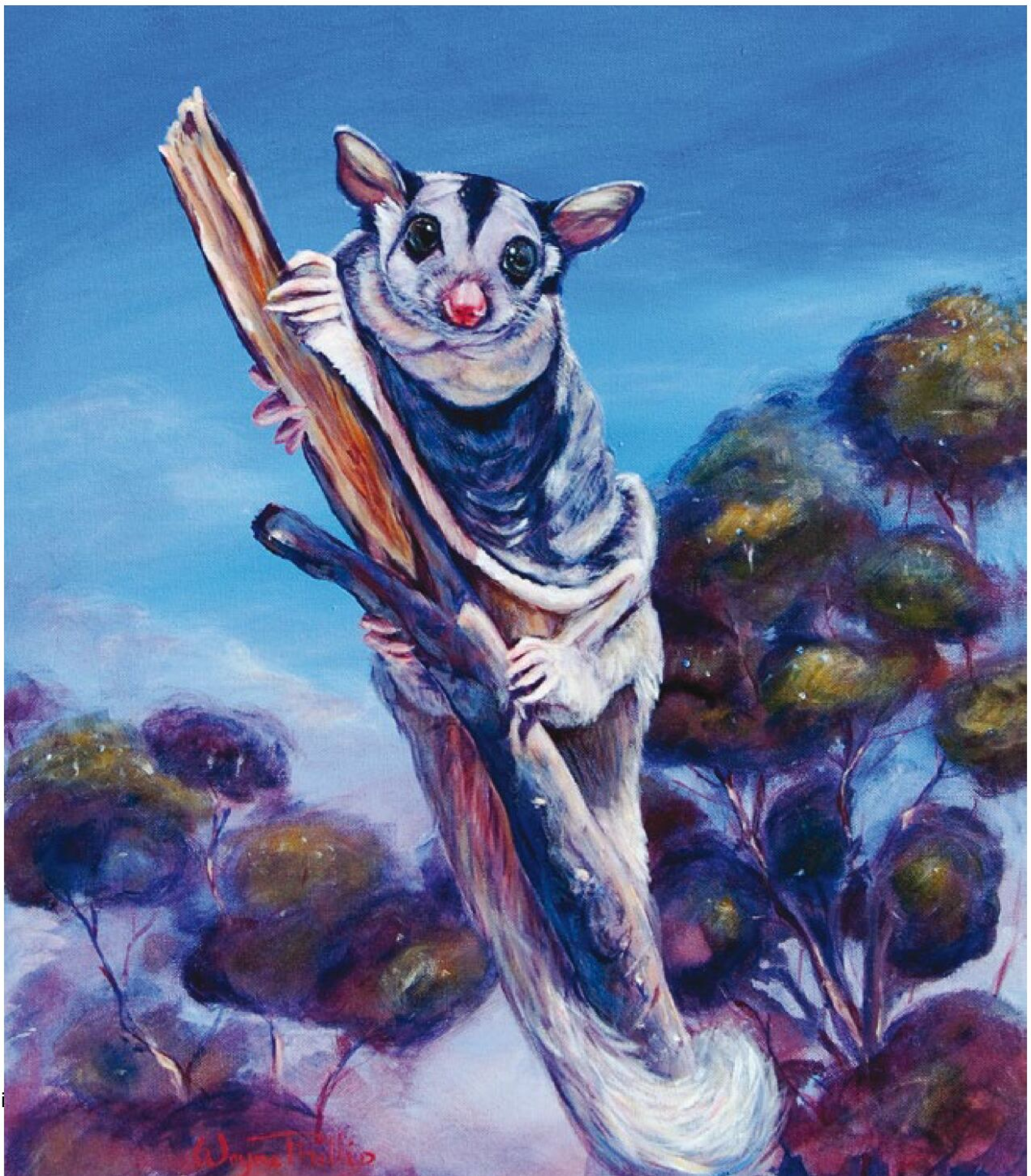
I was asked in the mid-1990s to create a mural depicting Lake Macquarie for the new ANZ Bank in Belmont. I painted a smaller version to see if it would be suitable. Not only was it accepted but I also sold the painting as well, through a gallery. This large mural hung there for many years before the bank was completely refurbished. The many hours of painting the mural rekindled my interest in realism and acrylics to the point where I was fortunate enough to receive 1st place in the Gosford Show Art Competition with a painting of Norah Head Rock Pool. Although I continued to do some paintings for family and friends, with the occasional commission, like most people life leads you down different paths so unfortunately art was not a priority for quite a while. Fate stepped in when I attended a workshop conducted by Paul Margocsy in January 2010. Paul is an amazing painter of birds and an inspiration for me to recommence painting and also to utilise air brushing as part of the painting process. In 2010 I was very fortunate to come across an











exceptionally talented artist, Tony Moffitt, who is an internationally recognised and award winning Realist painter who was conducting airbrushing classes in Newcastle. I continued to paint with Tony for two years, redeveloping and perfecting my style, going back to realism paintings using acrylics and trying oils for the first time. I therefore did a complete 360 by coming back to my favourite painting style, that of realism.

I am often asked where or who influenced me with my art work. I love and admire all art works, including Jackson Pollock's Blue Poles, and have been fortunate enough to see the Mona Lisa by Leonardo da Vinci in The Louvre and visit the Musee d'Orsay where I admired the amazing paintings of Cezanne, van Gogh, Monet, Renoir and Picasso. I've looked at the ceiling of the Sistine Chapel in awe of Michelangelo's work, travelled out to Broken Hill and admired the wonderful outback artists such as Pro Hart, and taken my children Toby, Jordan and Sophie to local galleries with me when they were little, admiring the diversity of artworks and the extraordinary talented and gifted artists we have right here in Australia. I always hope there is room somewhere for my artworks to also hang, be displayed and purchased for enjoyment.

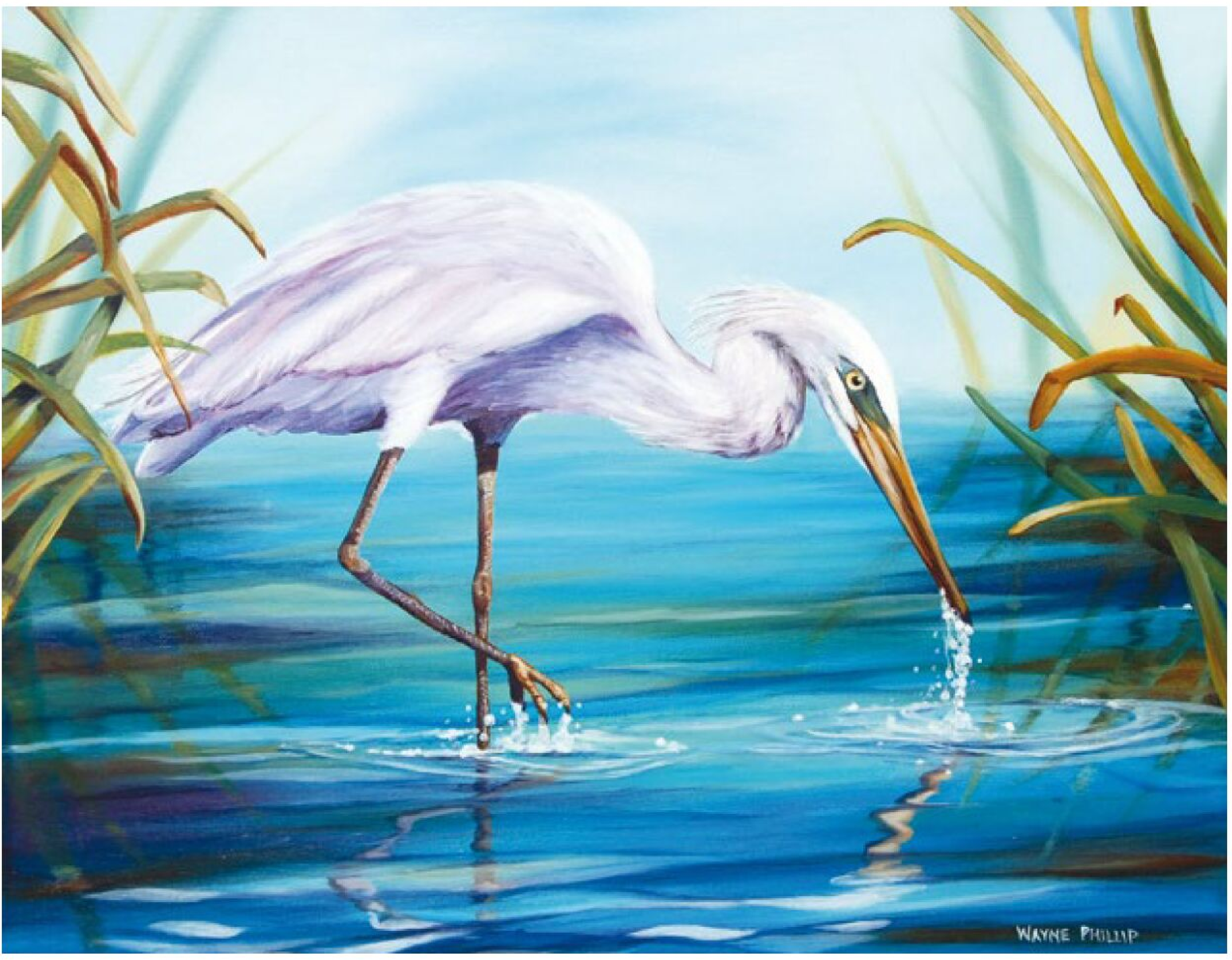
The greatest influence (apart from my beautiful wife and wonderful children) on my art is not just other people and artists I have meet and seen but the environment of where I live. The water, birds, sea life and the changing seascapes you see every day are full of beauty, rich in colour and serenity. I have been involved all my life with water and water sports and being a water sign, this has drawn me back to painting water and water related works.

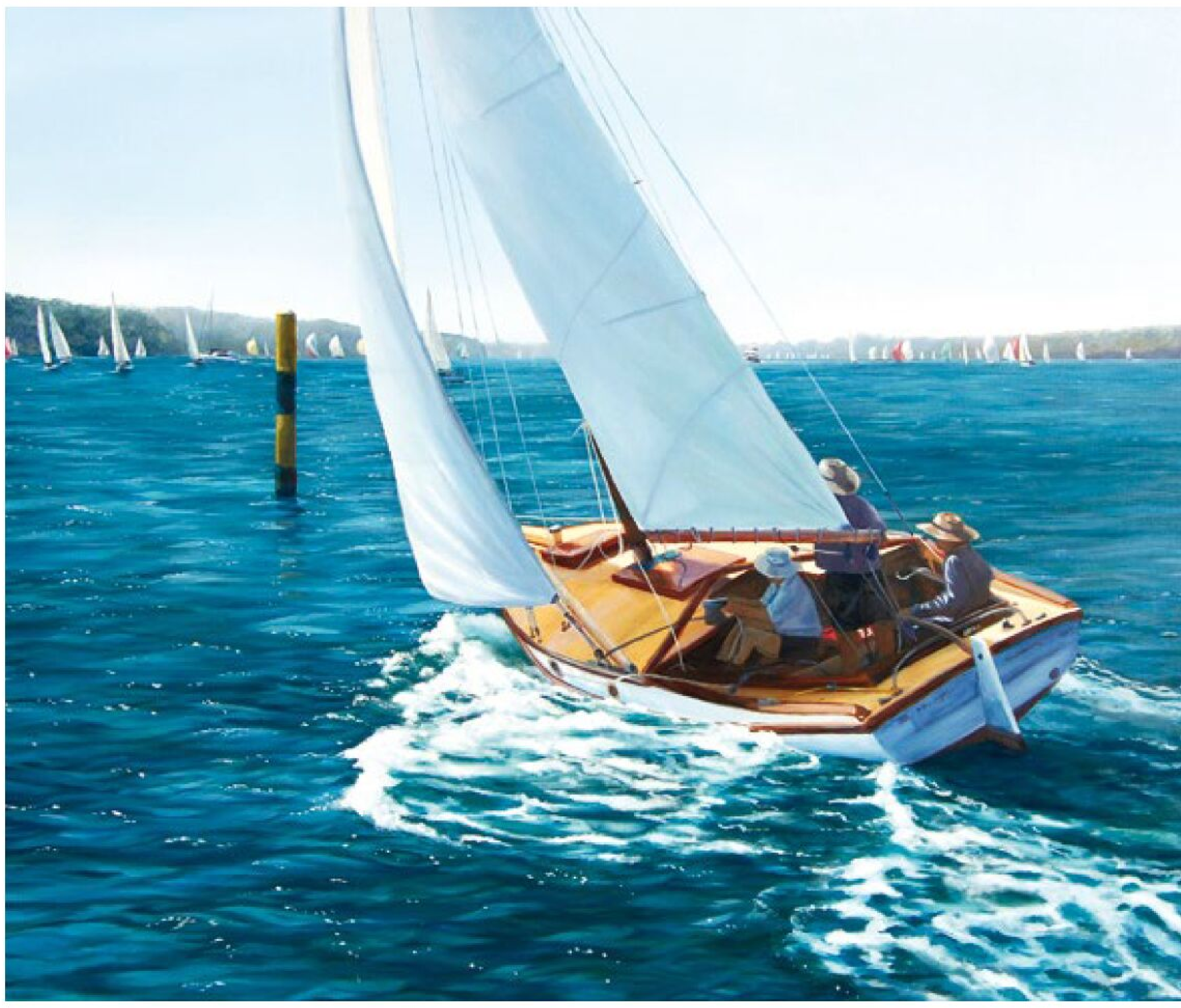
It is a wonderful feeling to have your artwork hung in a gallery, being admired by others and an even greater feeling walking into someone's home to see your artwork hanging on their wall. What more could an artist ask for?

In my studio next to my workstation I have a few written affirmations that I have come across to help fire up my creative juices and to motivate during those down times:

'Everything that you currently do, there was a time when you couldn't. Think of what you could do in the future.'

'It's not that you can't, it's that





you've not yet done it.'
Perhaps my favourite, which came from my good friend Tony Moffitt, is: 'It's the Difference that makes the Difference.' He believed most artists who have painted for years and are proficient with their medium of choice are producing paintings of similar high quality to others. Therefore you need to look for that other one per cent or two per cent each time you paint to make the difference. What great advice. To find that small something, such as framing, added highlights, more care with blending colours or using washes may distinguish your work from other artists and, more importantly, that small percentage you can see develop and improve in each work you complete reflects your growth and development as an artist.
I am a realist artist, painting in a traditional manner, and I am so grateful and humbled that my artworks may give continual enjoyment for years to come. While I have read some great "advice" from others regarding art, I have discovered if I paint true to myself, what I am passionate and confident in will be reflected in what I paint, and realism is what I love.

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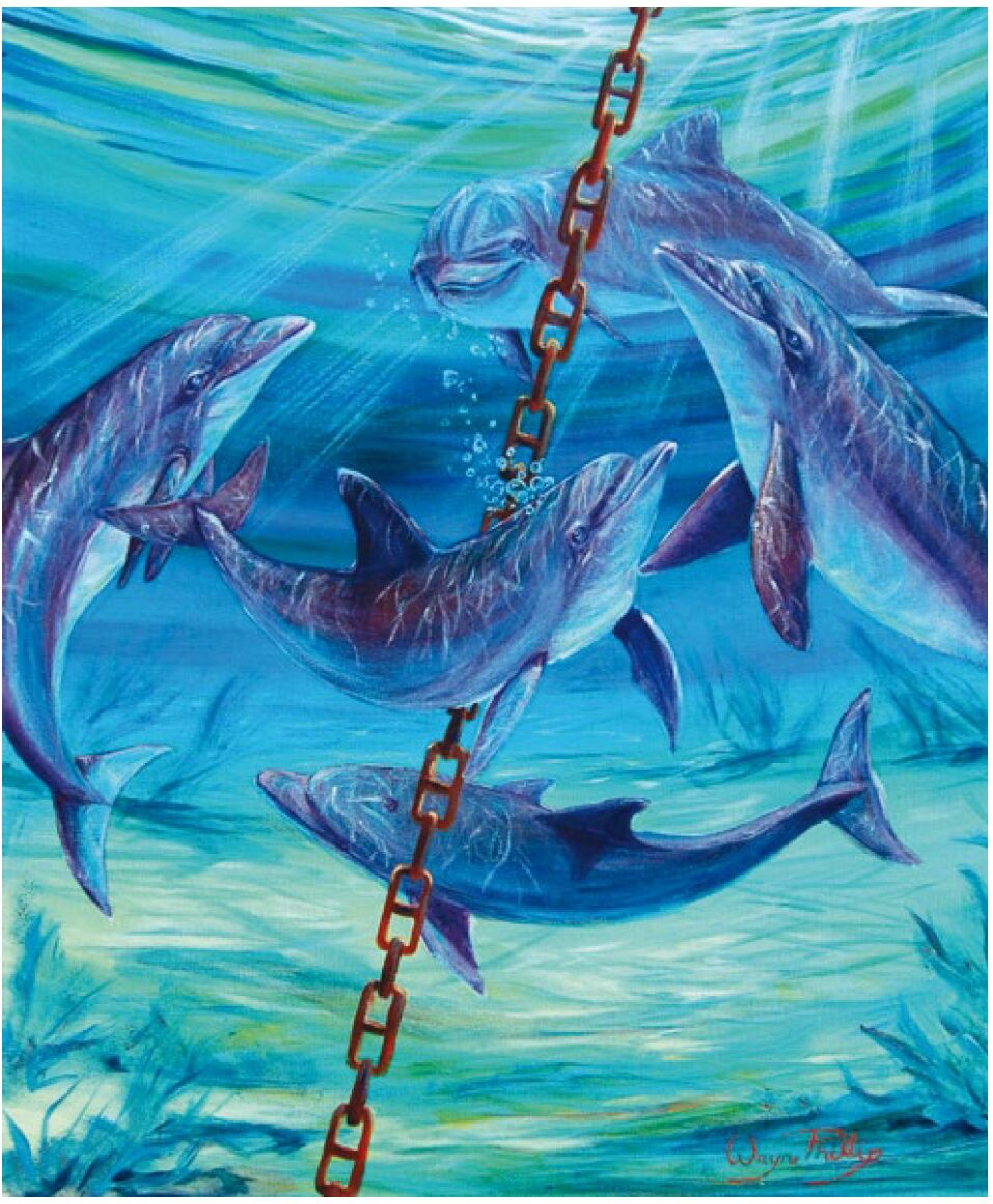
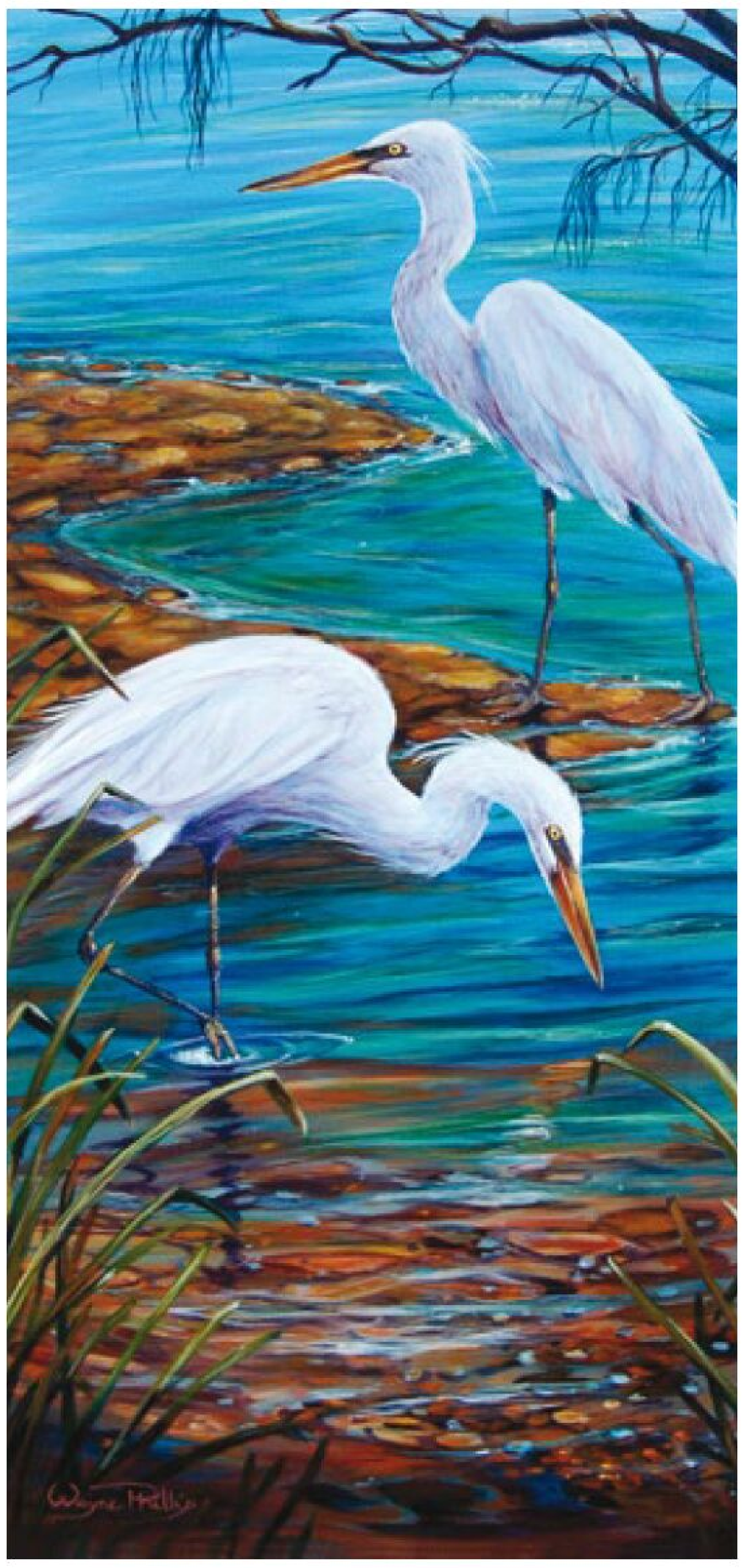
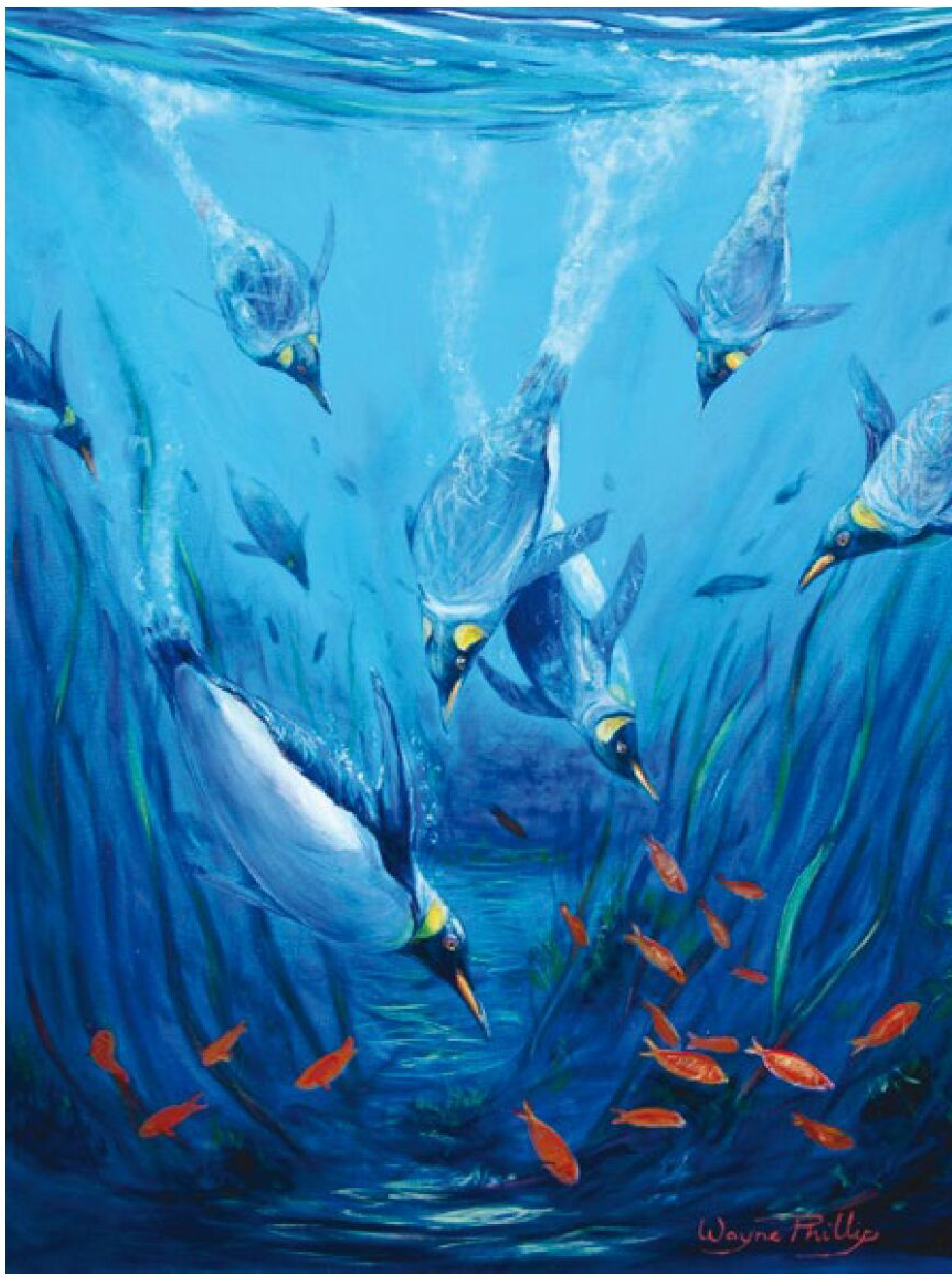




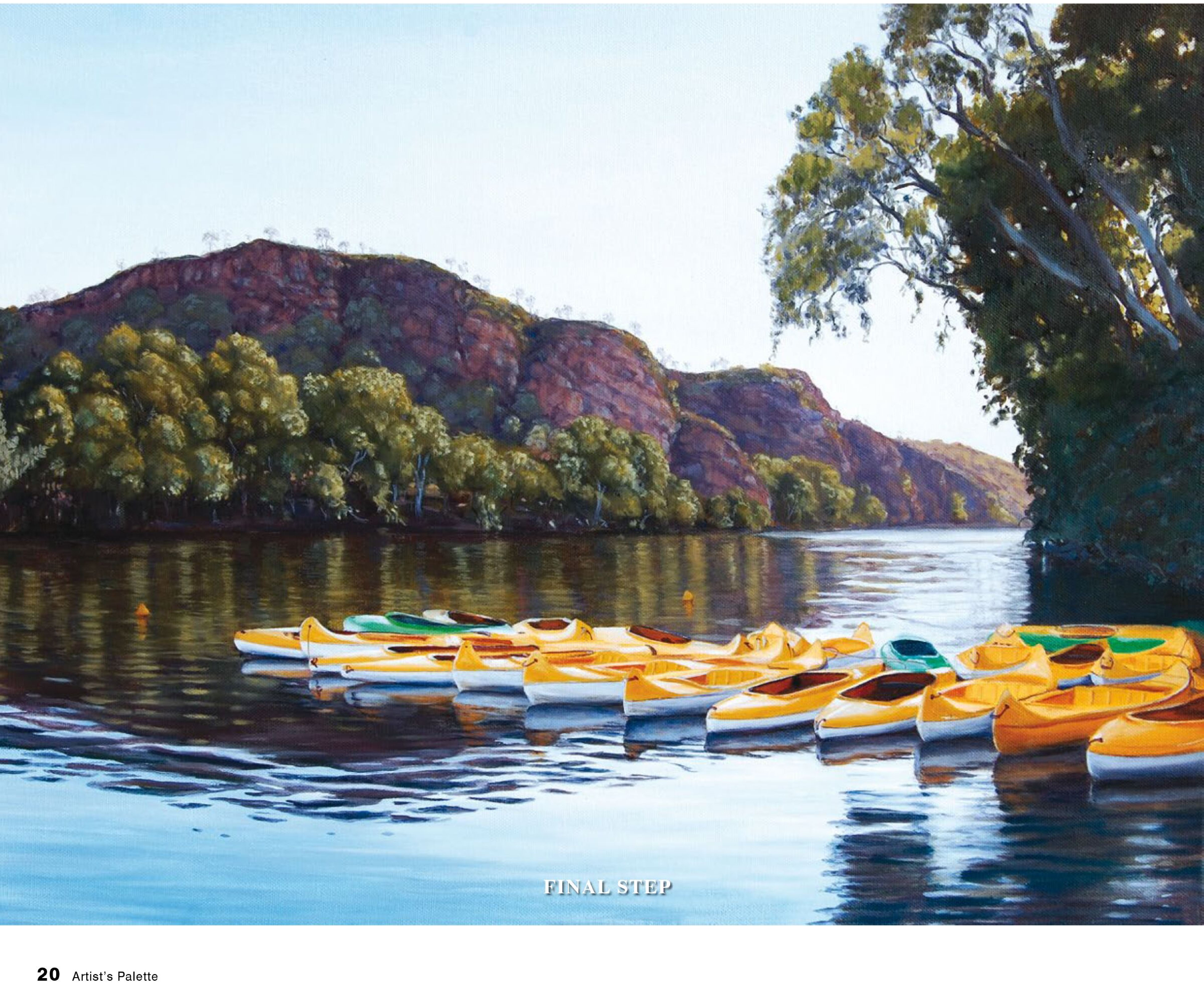


Oils

Katherine Gorge

Wayne captures the glory of Katherine Gorge, Northern Territory in this beautiful painting.

By Wayne Phillip



FINAL STEP

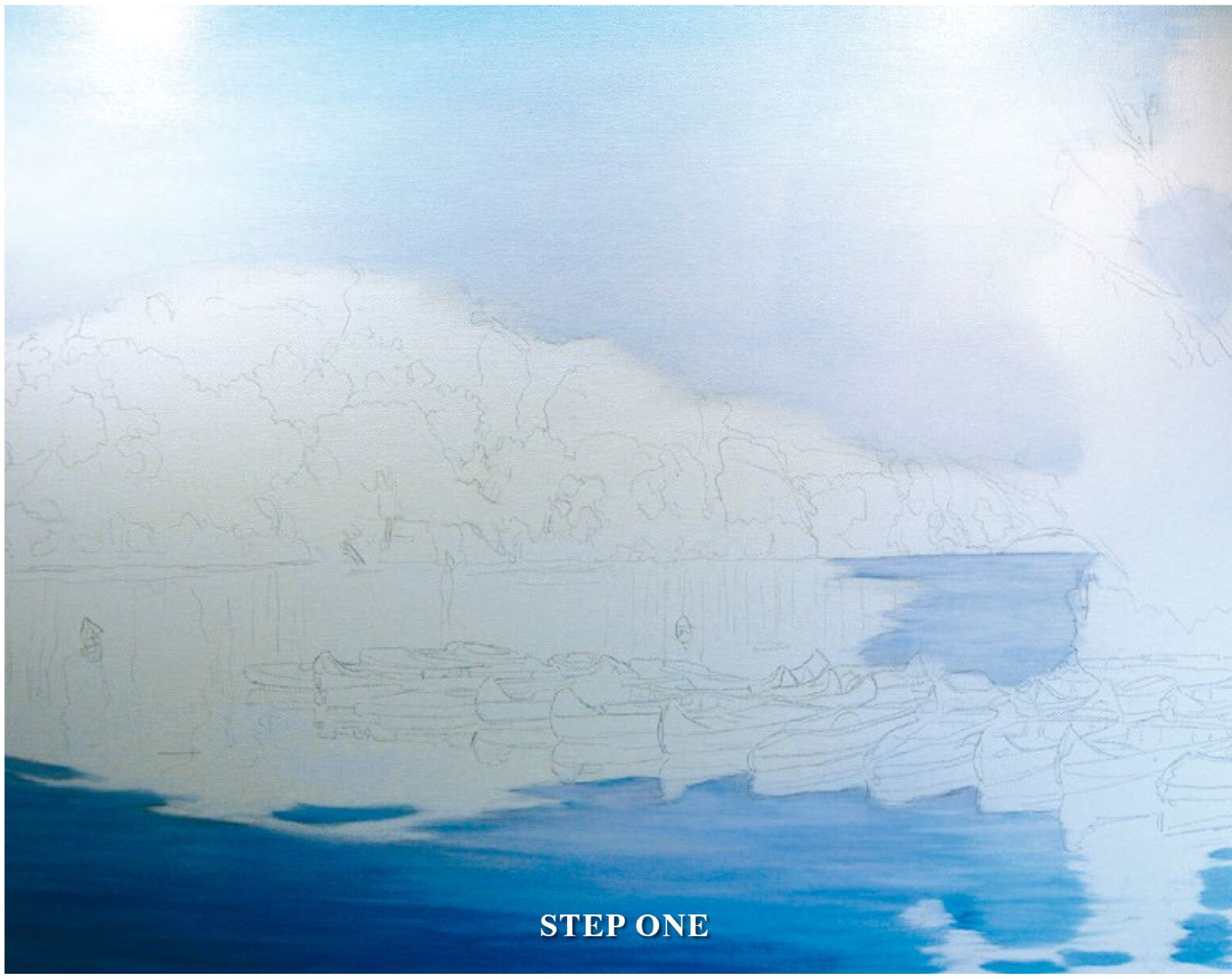
MATERIALS

- Artist quality canvas 60cm x 45cm
- Gesso primer
- Artist quality oil paints: Cerulean Blue, French Ultramarine, Titanium White, Lilac, Indian Yellow, Yellow Ochre, Cadmium Yellow, Raw Sienna, Cadmium Red, Burnt Sienna, Burnt Umber, Viridian, Paynes Grey
- Taklon Bristle Brushes rounded 05, 1, 2, 4, No 12 and No 18 Flat, 5/0 and No 2 Rigger and No 2 Fan Brushes
- Liquin
- Spray Matt Lacquer

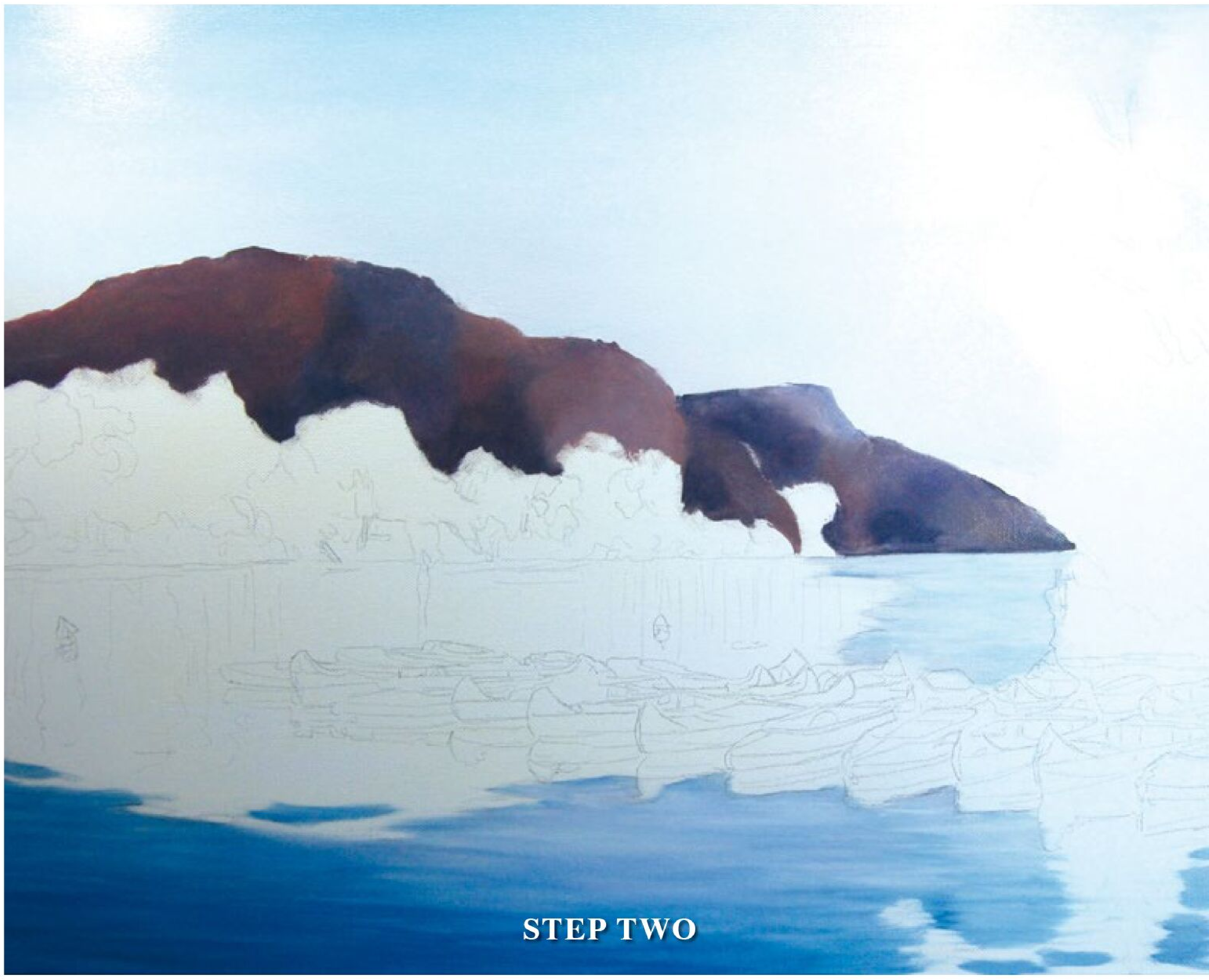
When travelling with my wife through the Northern Territory we were lucky enough to visit Katherine Gorge. I took a photo of this scene of kayaks and canoes moored in the gorge, showing the contrast of nature and man-made, thinking one day it may make a great painting. After becoming more confident with oils I decided to take up the challenge and give it a go. Every time I look at this scene it reminds me of the peace and tranquillity of paddling through this wonderful landscape knowing that our presence would have minimal impact on this natural environment.

STEP ONE

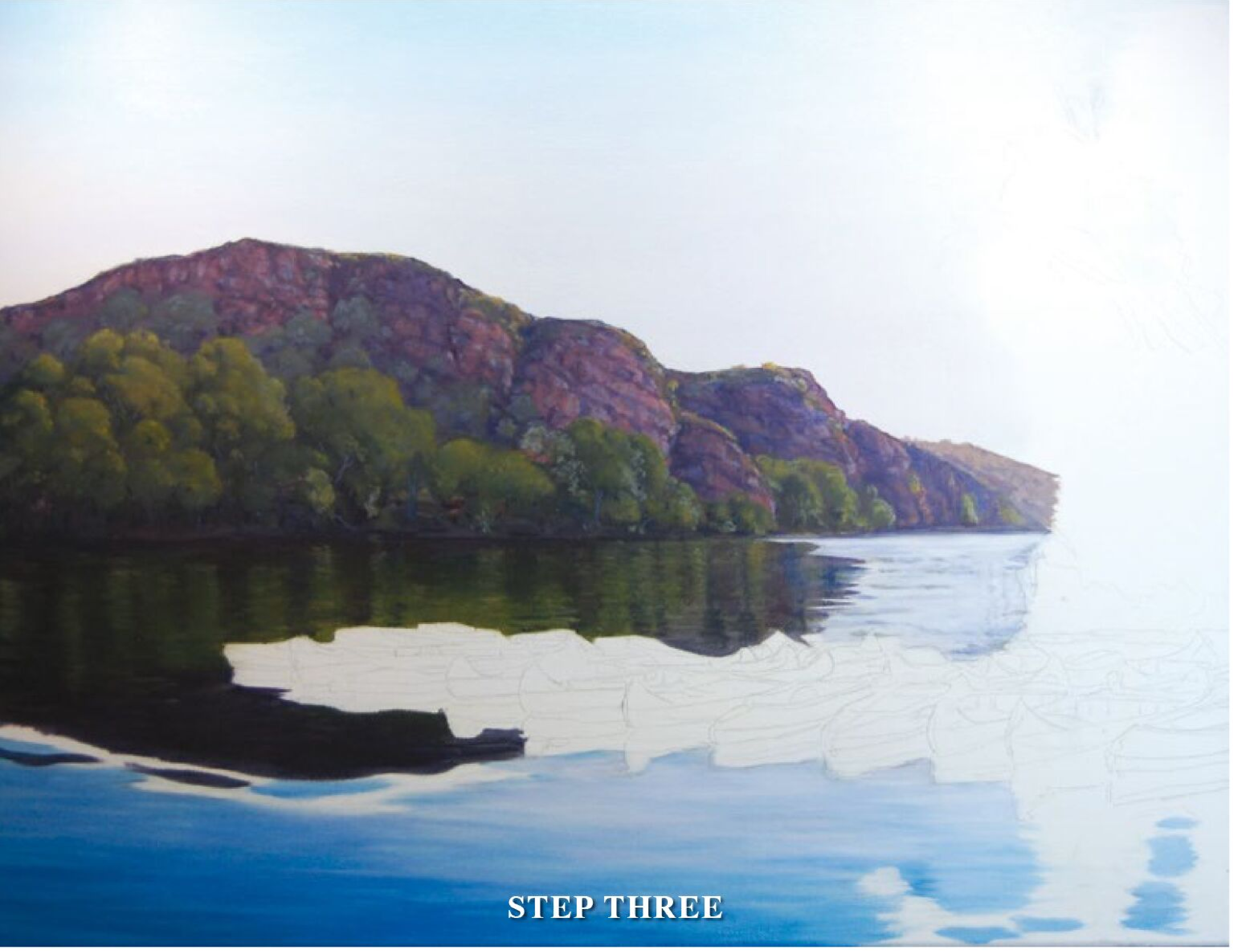
I prepared a canvas with six coats of Gesso, making sure each coat was dry before applying the next coat. I then sanded the final coat so it was smooth, leaving no ridges from the weave. I find you can apply more detail when the surface is this smooth. I then applied a coat of warm white



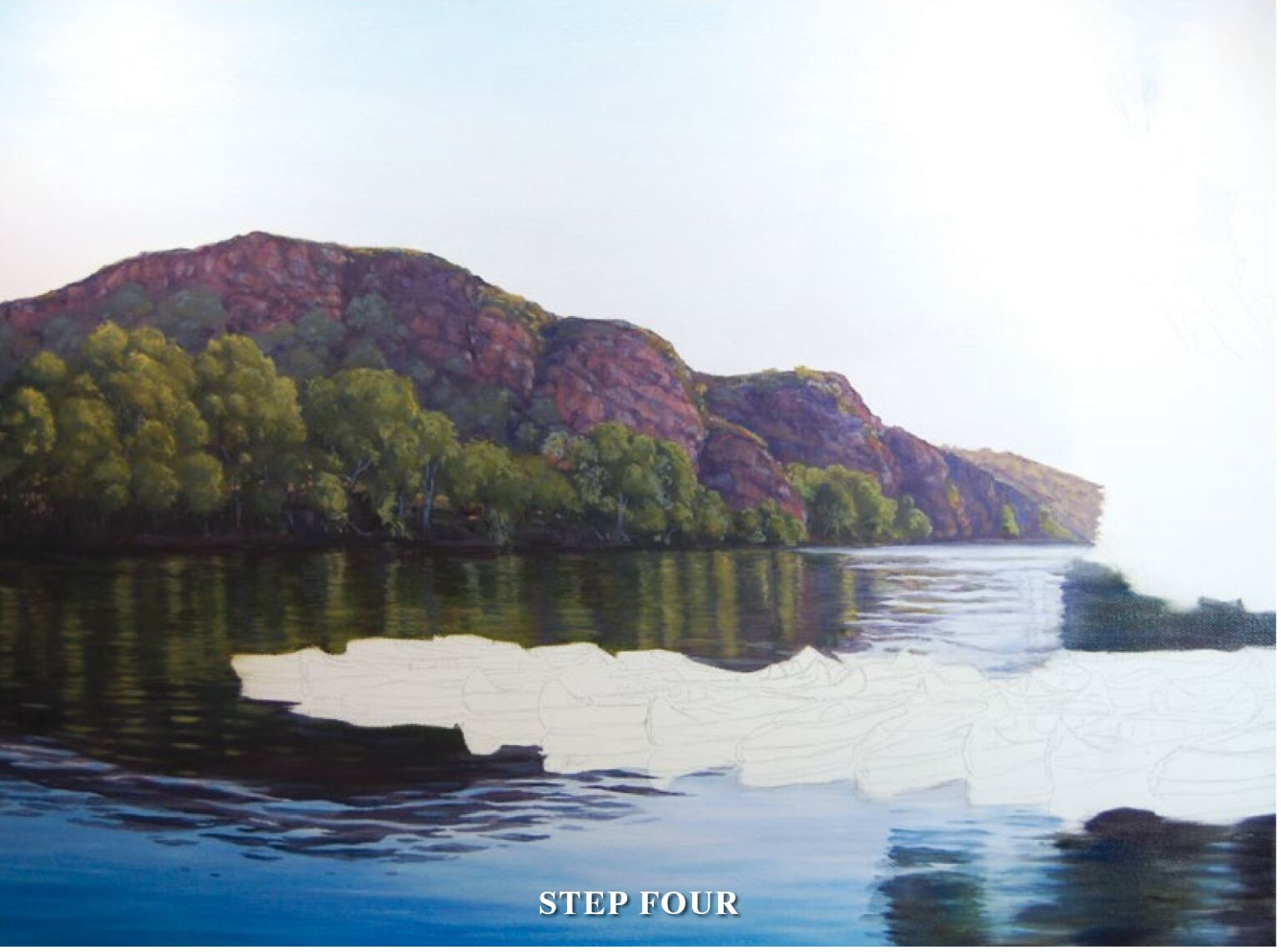
STEP ONE



STEP TWO



STEP THREE



STEP FOUR

in acrylic paint to add some warmth to the background. It's okay to paint oils over acrylics but not the other way around. I then sketched in the composition, taking great care with the canoes and kayaks that they were in proportion and sitting on the water horizontally while thinking quietly to myself –"is this such a good idea?" Using a No 18 flat brush I blocked in the sky with Cerulean blue and Titanium white with a touch of violet and more white towards the horizon where the light is more intense. Then I carefully blended the colours together on the canvas using a No 2 Fan brush.

Using the same colours as the sky plus French Ultramarine I blocked in the reflected sky in the river using various shades of darker tones towards the foreground and lighter tones towards the horizon, making sure all brush strokes were horizontal. Then I used the fan brush to blend the colours together so as to have a lot of subtle colour and tone variations, giving the impression of ripples and reflections.

STEP TWO

Working in the usual manner, background to foreground, I blocked in the distant hills starting dark and building up in layers of base colours. I experimented to get a feel for the most correct hues and tones, using Burnt and Raw Sienna, Burnt Umber, French Ultramarine, Cadmium Red and Paynes Grey, mixing in a touch of sky colour, remembering the further away the lighter the tones. Using a fan brush I blended the colours together more on the canvas.

STEP THREE

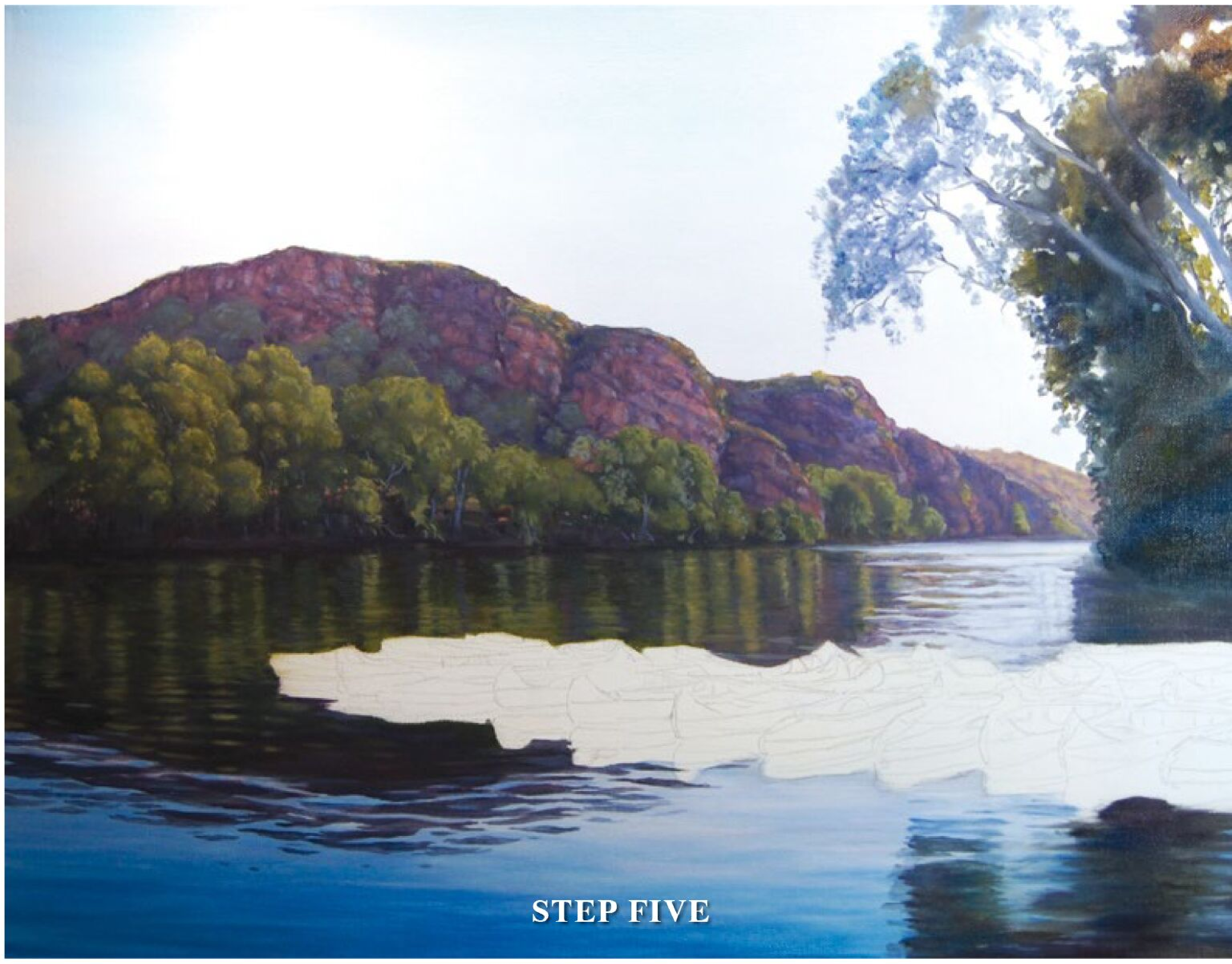
Next I moved onto the furthest tree line. Here I added a touch of sky colour to lighten the various shades of greens mixed from Yellow Ochre, Raw Sienna, and French Ultramarine and scumbled in the suggestion of trees on the ridges and towards the mid-ground with darker tones. Using the same colours found in the background hills and foliage I blocked in the reflections on the water, being aware that the colours and shapes are reflected according to the background colours and shapes. The shapes go vertically even though the brush strokes for the ripples remain horizontal. Care needs to be taken to have the reflections less solid in shape and to mute the tone of the reflections. To give the hills and the middle distance trees more definition, I used a fine brush and defined and highlighted more of the rock formations in the hills and added more bright foliage tone, taking care to have the smallest shapes and lightest values in the distance to add depth. The challenge faced when painting the background is to keep from adding too much detail that could distract from the focal point.

STEP FOUR

I find painting water can be challenging to do properly so I decided to continue working on the water and the reflections, placing in the darkest reflections in the foreground and making sure that the distant water and reflections were smaller and the colours were lighter and vaguer. Then I turned my attention to the foreground water and reflections which needed to be more intensified with lights and darks. Working wet in wet I used a fan brush to smooth out and blend colours, remembering to keep all my brushstrokes horizontal.

ARTIST'S HINTS AND TIPS

- All objects are reflected as a mirror image. If you are not sure of the reflected shape of the object, place a mirror against your painting and view the mirror reflection as a guide.
- When I have a break from painting I spray a light mist of water over the acrylic paints on the palette then place it inside a plastic bag and put it in the fridge where it will keep from drying out for a few days.
- When mixing paint on your palette it is more economical to add small elements of dark colour gradually into light colour.
- I like to take notes for future reference on each painting I am working on in an exercise book. I divide the painting up into sections eg Sky, Background Hills, Water, Foreground, Boats, Birds etc and jot down what combination of colours I used in each section. I also place a photo of the painting with it.
- I find I get better results and a finer detail in my painting using artist quality canvass that has been prepared with six coats of Gesso and then given a light sand with a fine sandpaper so the surface is extremely smooth. As it takes time for each coat to dry I find it more economical to prepare a few canvasses at a time.


STEP FIVE

STEP FIVE

At this point I decided it was time to block in the large foreground trees using the same colours in the background hills and foliage, while still managing to avoid the kayaks. More definition of the colour and values was developed. The branches and leaves were given dimensions by deepening the shadows with dark blue–greens and increasing the highlights where the light is falling with brighter yellow–greens. Being in the foreground more detail was added to the individual leaves, branches and trunks and sky-holes were added to the trees.

FINAL STEP

Finally it was time to tackle the kayaks and canoes so I blocked in the tops of the boats with various shades of Indian Yellow, Raw Sienna, Burnt Sienna and Cadmium Red, and the bottom half with variations of the colours of the water with Titanium White. Using the same colours I painted in the reflections, making sure the colours were more muted. After patiently waiting for the paint to dry it was time to darken the shadows using washes of Paynes Grey and intensify the highlights using Titanium White and Cadmium Yellow so as to define the individual boats. Fine detail was then added using the No 2 Rigger on the kayaks and canoes. Then, checking that the canvas was covered in all the darks and mid-tones were taken care of, I painted in the lightest lights to complete the painting.

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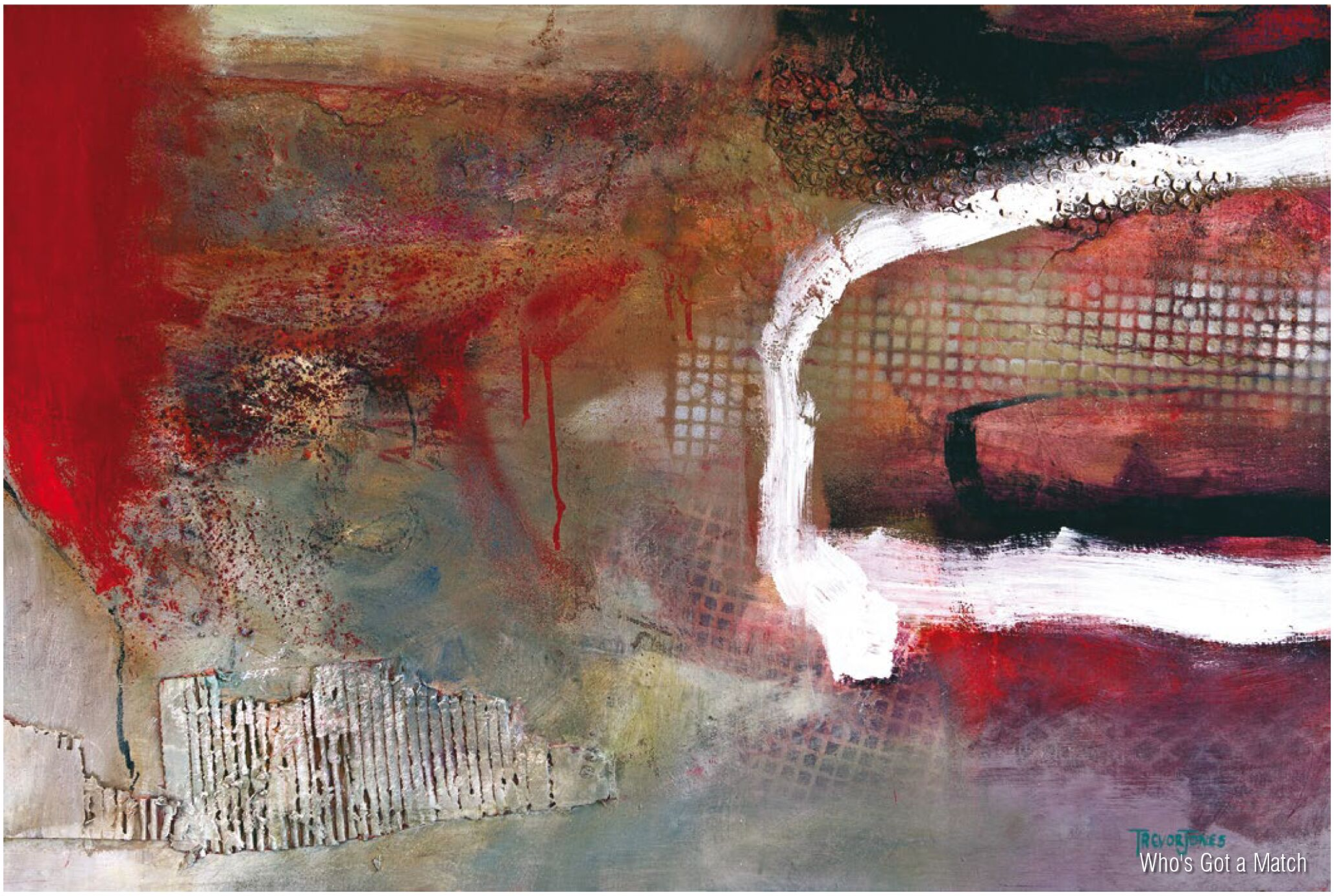
Trevor Jones

My Somewhat Unexpected Art Journey

According to Trevor, “the adrenalin-pumping thrills of abstract painting completely captured my imagination”, and effortlessly steered him into developing his talents and unleashing his creativity into this field.

I never planned to be an artist. Of course, when I was a child, like most children, I loved to draw but the dream of being ‘an artist’ soon began to diminish around the ripe old age of seven or eight. I took art classes in high school mostly because I could pass without having to work too hard. Not long after graduation I put my pencils away and never expected to pick them up again.

I was nearing 32 years of age and had been backpacking around the world and living abroad for about six years when I had a bit of a crisis. I guess I felt my life was passing me by, perhaps the notion of midlife hit me early, and I became terribly depressed

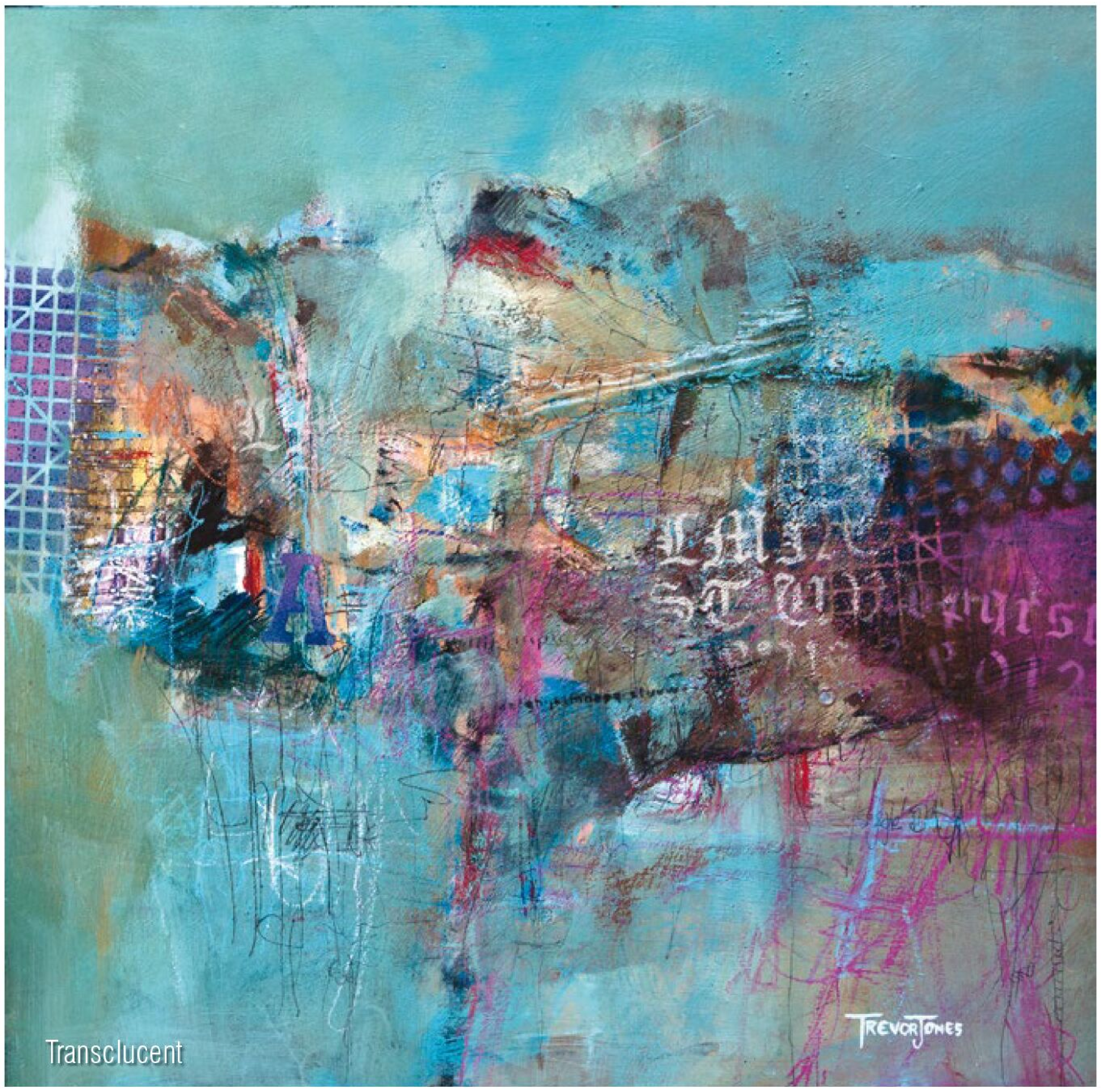


Who's Got a Match

for quite some time. Thinking about it now it's all a wee bit cliché but for some reason, while in this state of mind, I came to the conclusion that art was the only thing that would be able to pull me out of it.

I found this wonderful, independent, wee art school (Leith School of Art) and applied to its one year foundation course with the aim of going to Art College afterwards. This was a spur of the moment decision and I had no artwork to show them; however, for some inexplicable reason (perhaps it was the intense look of desperation and despair on my face) they gave me a chance by providing me with a sketchbook to fill and return for review. God only knows if it was the quality of the work or the tear stains covering the pictures but they accepted me and I soon found myself on a somewhat unexpected art journey.

There was something about the creative process that helped to fill the terrible void I was experiencing at that time - again, embarrassingly cliché, but true. The teaching at the school was brilliant and the tutors helped me to build a solid understanding of techniques, media, colour and theory. After the foundation year, I applied to a unique five year masters degree, which was split 50/50 between Edinburgh University, studying History of Art, and Edinburgh



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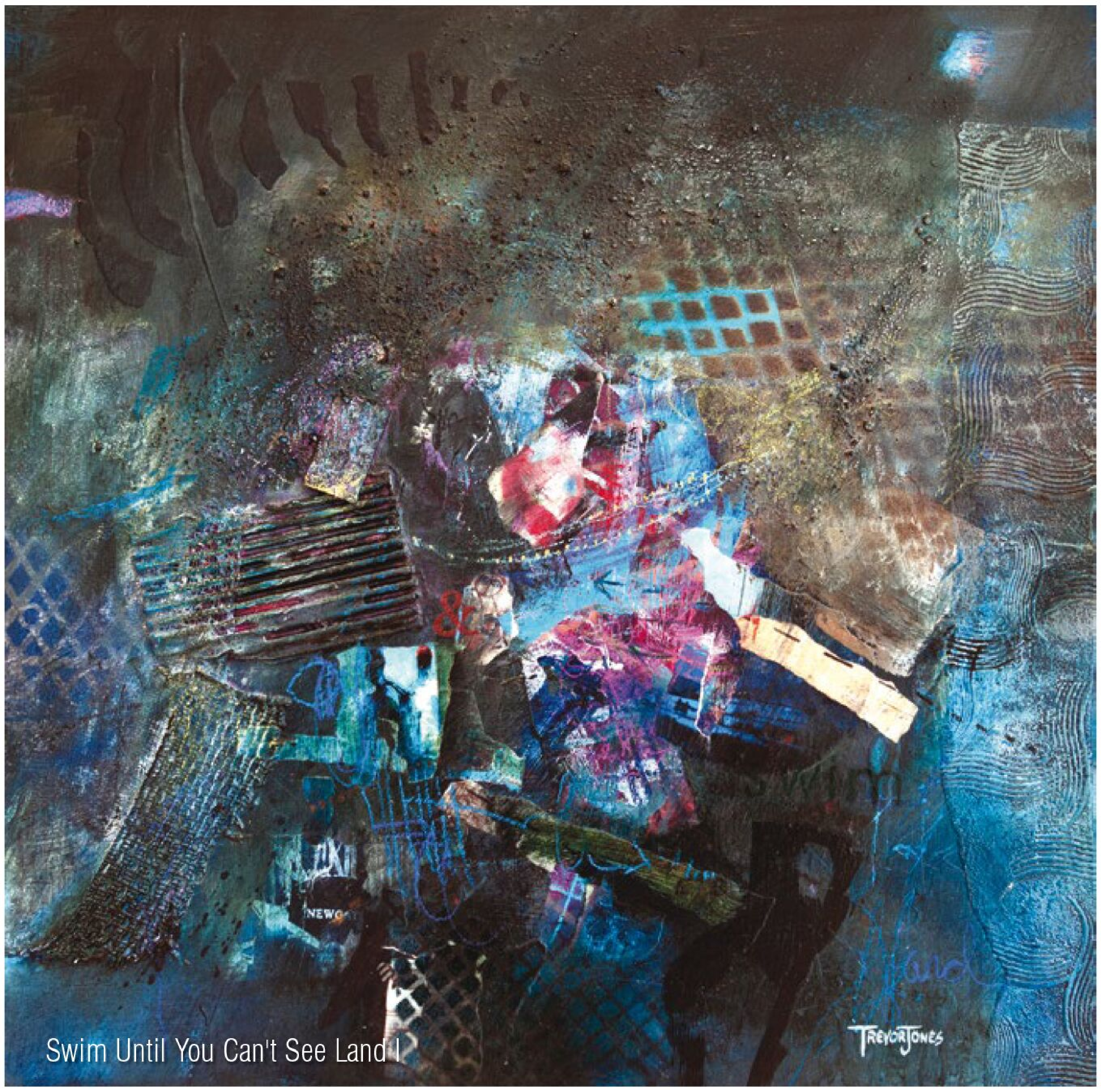
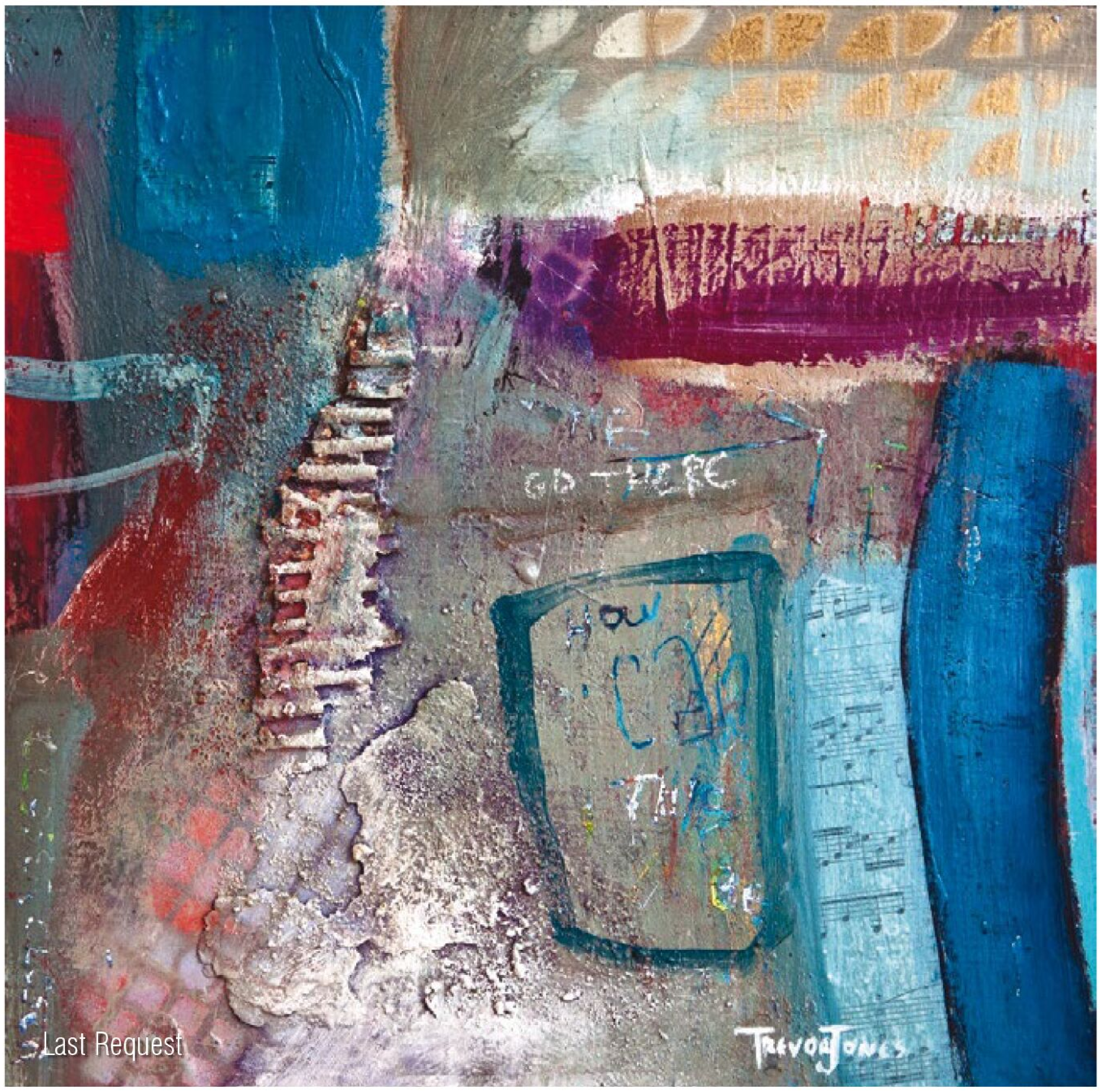


Swim Until You Can't See Land I



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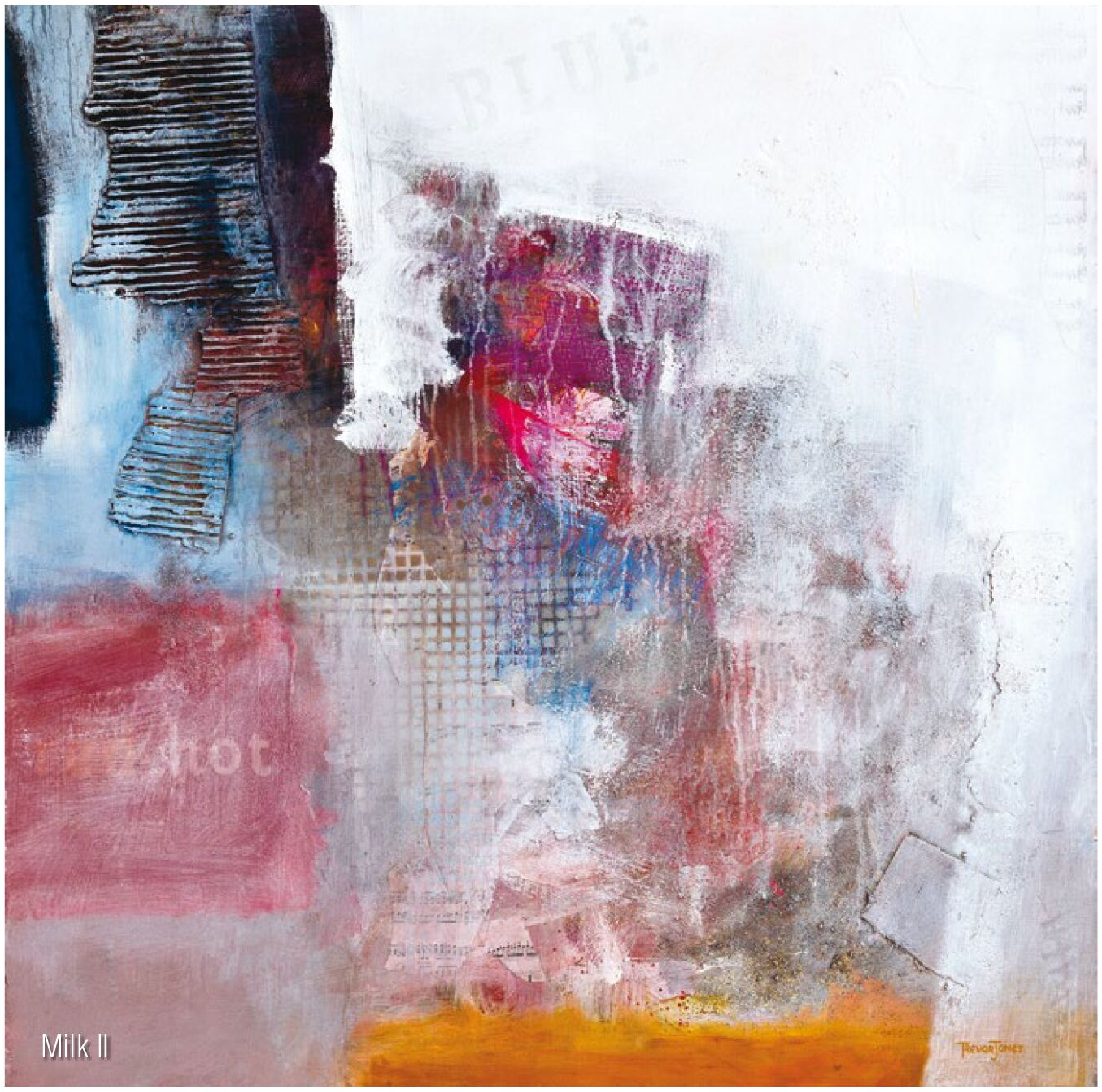
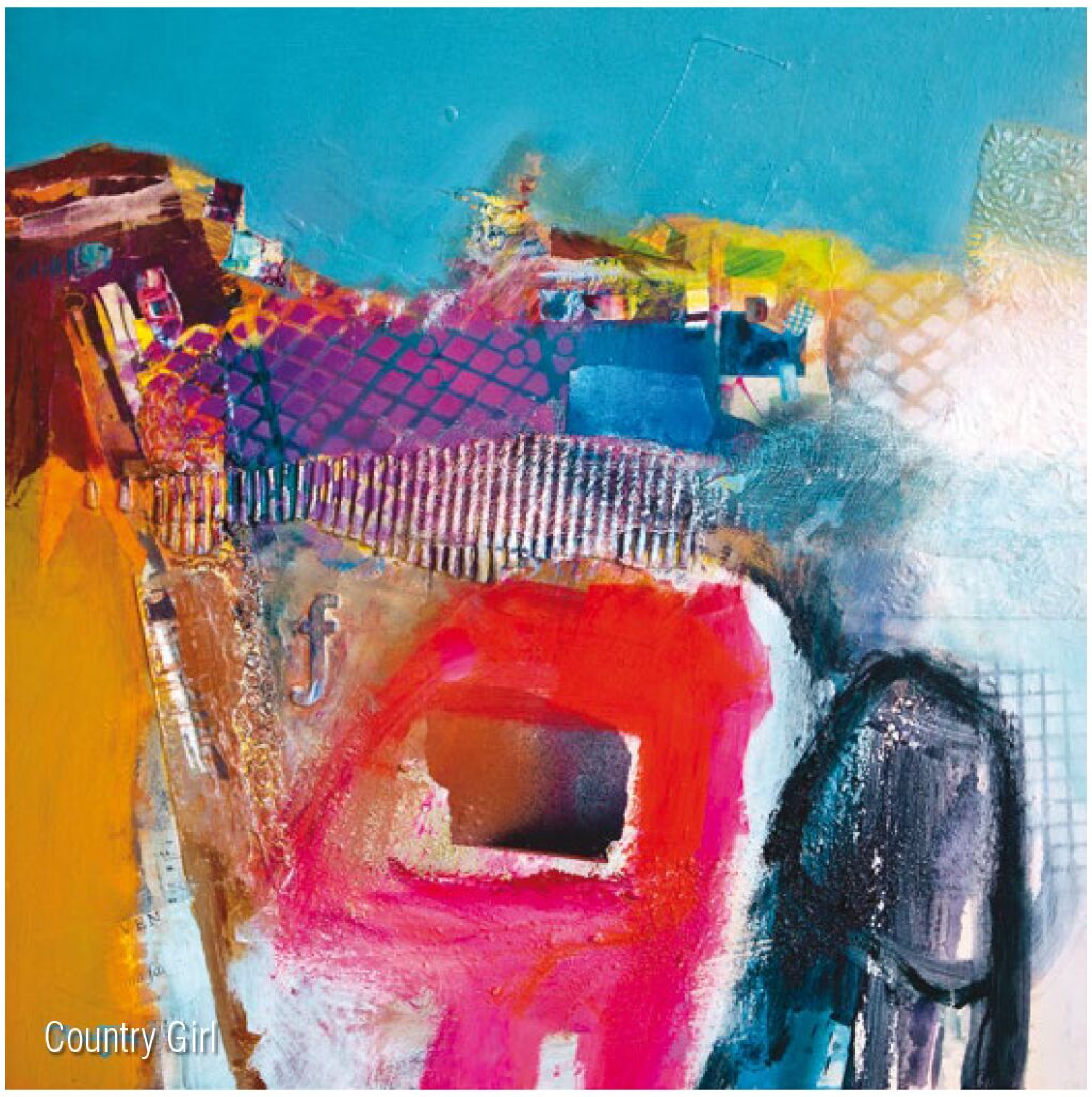


Milk II

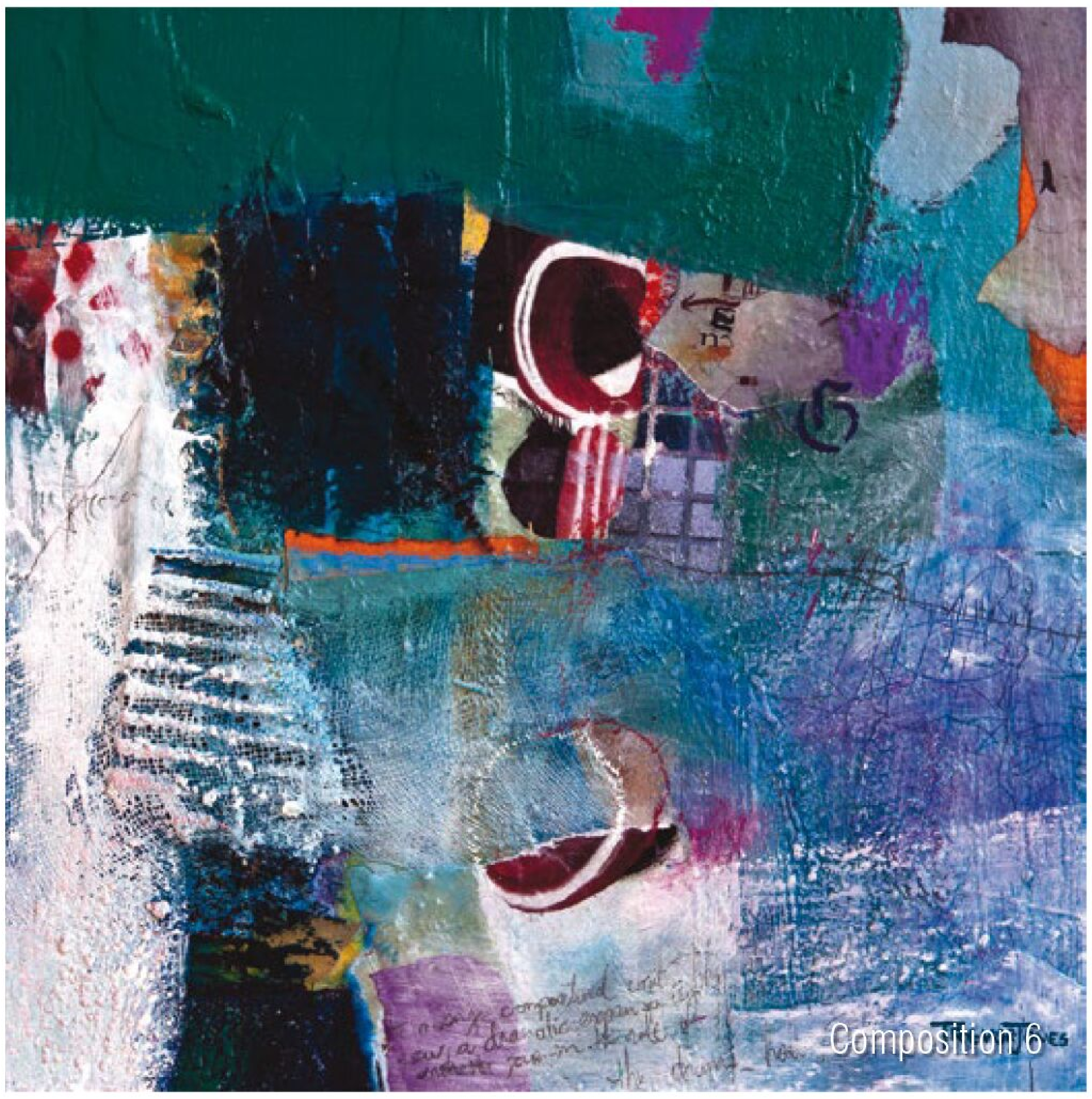
College of Art, where I specialised in drawing and painting. After my foundation year I still couldn't explain why I'd decided to pursue an art career but I felt having a degree in art history would at least assist me when speaking about my own work.

This programme gave me the time and the confidence to thoroughly explore my painting ideas while attempting to mesh them with my own personality. Although I very much enjoyed academic drawing, I discovered in my third year it was the adrenalin-pumping thrills of abstract painting, of self-expression and 'pushing paint around' that completely captured my imagination. Like most of the students there, my painting techniques developed out of attempting to emulate the work of artists I admired - and through trial and error. Edinburgh College of Art is anything but an academic institution, in that there is very little instruction with regards to technique. The work created is about the concept and how the media is used is defined by the underlying ideas. There are pros and cons to both schools of thought with regards to teaching methods. I'll leave it at that.

It was also in my third year that I became infatuated with and consumed by colour. It was a Barnett Newman artwork in the Gallery of Modern Art in Rome that forever changed the way I looked at painting. At this stage I was still quite narrow-minded and very much 'anti-abstract'; however, as I approached this monstrous, red painting with two thin yellow stripes and one blue stripe I began to experience the strangest sensations. I stood directly in front of it and my heart started to race, the hair on my arms stood up, and this



Country Girl



Composition 6

powerful sense of fear and dread took over me. I'm a sceptic by nature and so I was pretty stunned by what had just happened. I proceeded to the label to find out more about the artwork. It read: Barnett Newman, 1967, Who's Afraid of Red, Yellow and Blue.

I spent my final two years at Art College reading whatever I could find about colour. Interestingly, I discovered that red and blue are the only two colours proven to affect one on a physiologically level. For example, red accelerates the heart rate while blue decelerates it; but this still doesn't explain why I experienced fear while standing in front of the Newman painting. I guess this will be one of art's little mysteries that make it so compelling.

My degree show was driven by this preoccupation with red and blue and all of my paintings were either one or the other. I was delighted to have a sell-out show with one of my larger paintings even being bought by the curator of the prestigious Stirling University collection. After graduating, I began to investigate artists who were fascinated with the connection between music and colour. Of course Wassily Kandinsky and Paul Klee took leading roles in how I approached my painting; however, there were other artists who also had a big impact on me. Included in these was Roy de Maistre, an early 20th century Australian painter and musician, who developed a fascinating colour-music code correlating the notes of the scale with the hues of the spectrum. Unfortunately, the concepts of colour-music codes are flawed; regardless, I still don't believe their scientific inconsistencies inhibit the creation of wonderfully exciting and visually stimulating paintings.

My first solo exhibition in 2010 referenced de Maistre's colour-music code, with each painting inspired by a song by various contemporary Scottish singers or bands. With my guitar I broke down the basic chord progression of each song and developed a palette around it from de Maistre's theories. The gallery offered iPods to the clients so they could listen to each song while viewing the paintings. The exhibition was a near sell out and I think it was having the music connection that helped to create a bridge for a lot of people who told me that they normally found abstract work inaccessible.

I've now put the music to the side and my next body of work is incorporating new technology, social media/web 2.0 and paint in an attempt to create the most engaging and interactive artwork I've ever made. It's very exciting!

Admittedly, I'm in the nascent stage of my art career as I only graduated in 2008. I still can't fully explain why I decided to make the audacious and slightly irrational decision to go to Art College; however, I'm happier now than I've ever been (and other than that wee blip in my early thirties, which brought about this crazy journey, I've been pretty content most my life). I was exceptionally fortunate in that I landed my dream job immediately after graduating with a national charity called Art in Healthcare and, just a few months ago, I was promoted to Executive Director. It's funny how things often go full circle and I've also been teaching at Leith School of art for a couple years, the place where it all began.

I paint because it's stimulating, frustrating, reflective, amusing, slightly absurd, terrifying and intimidating, and delightfully cathartic. The thing I love most about painting is that I know that my feelings about it will never change. I hope I'm not being naïve.

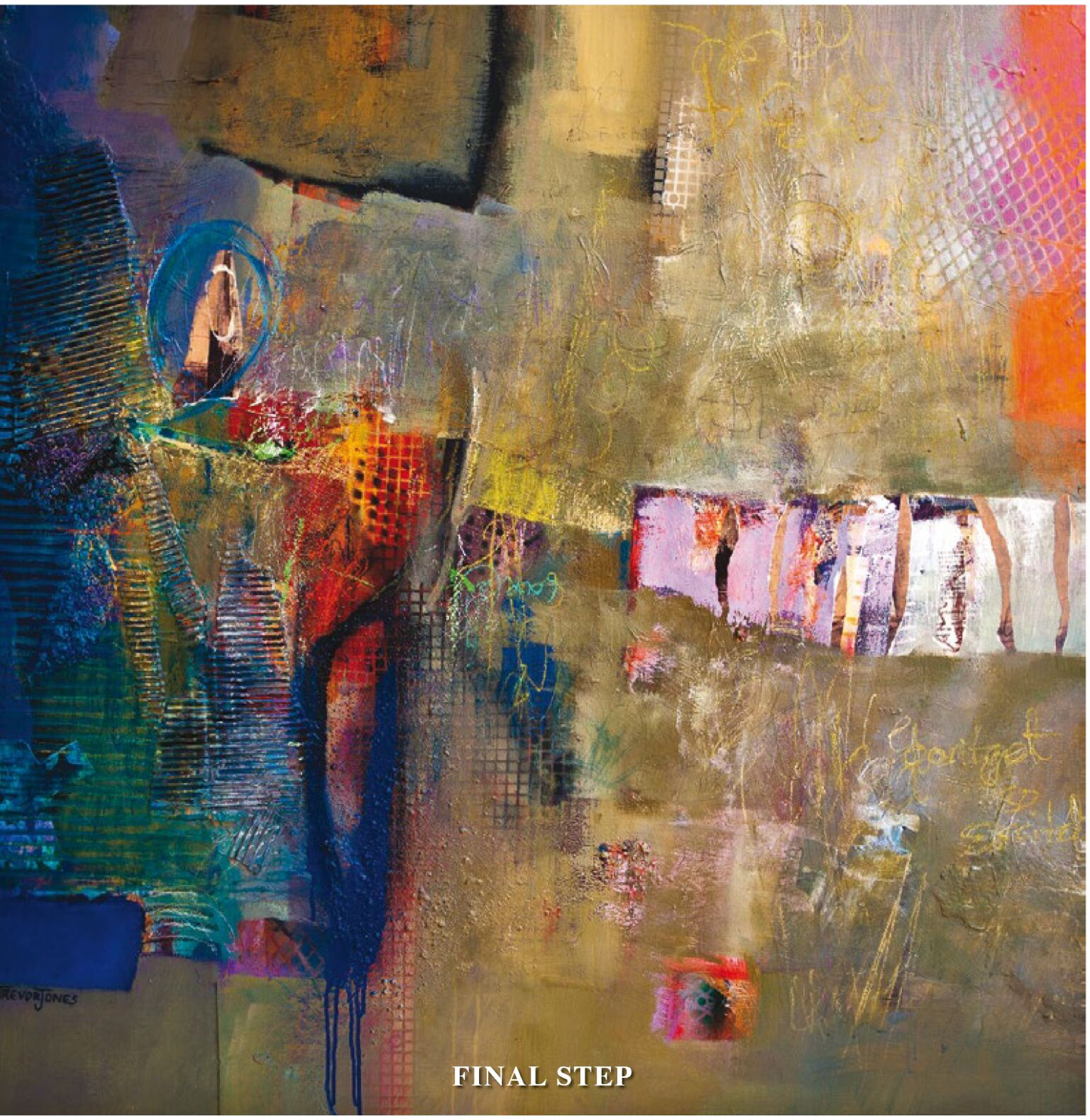
Trevor Jones
Web: www.trevorjonesart.com ■

Mixed Media

Harry's in Heaven

My paintings are an exploration of media, intuition, mark making and trial and error. They are a personal response to my studio environment; informed and influenced by music and lyrics, images and other artists' works I have on the walls, and the objects and shapes surrounding me.

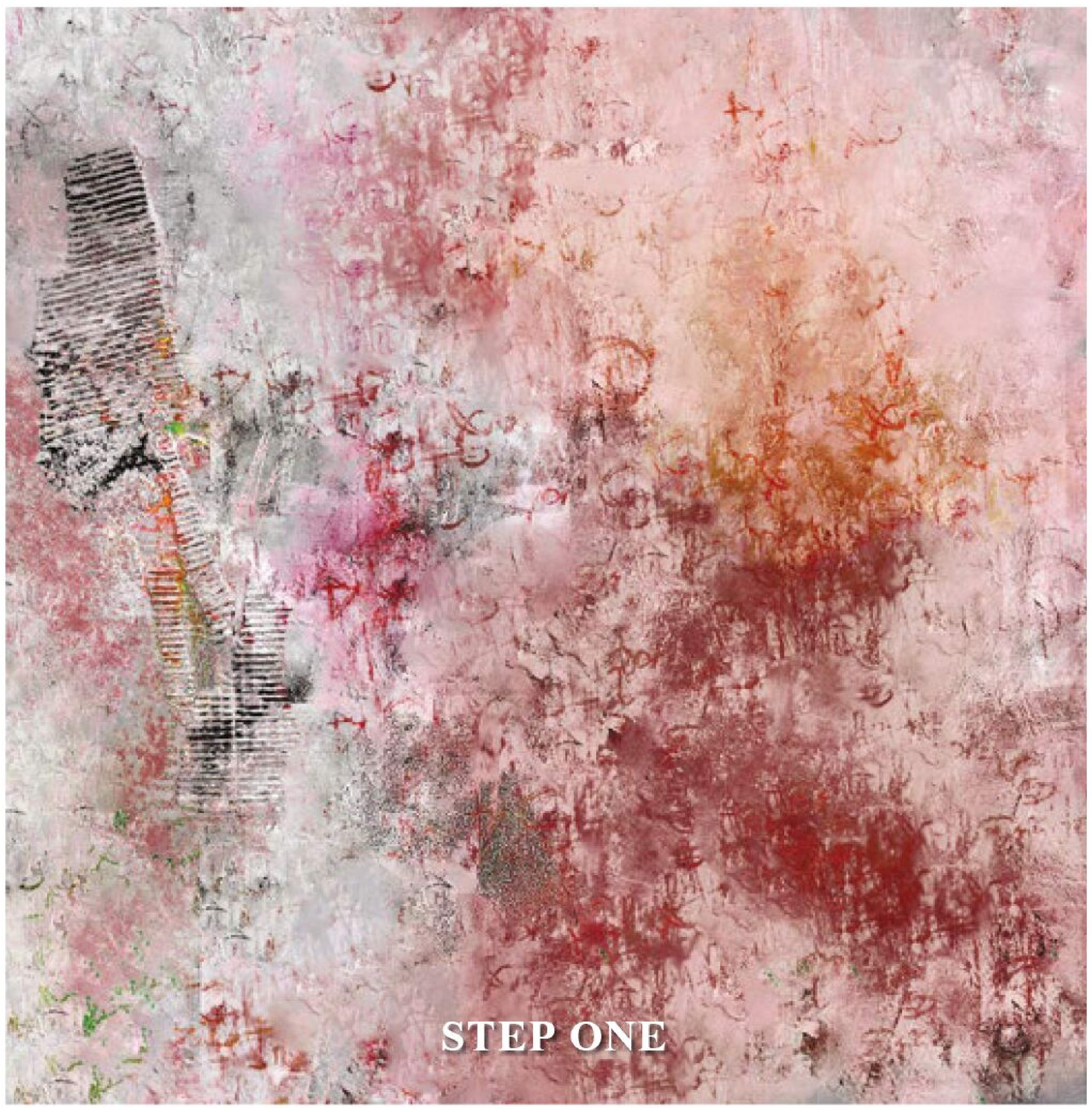
By Trevor Jones



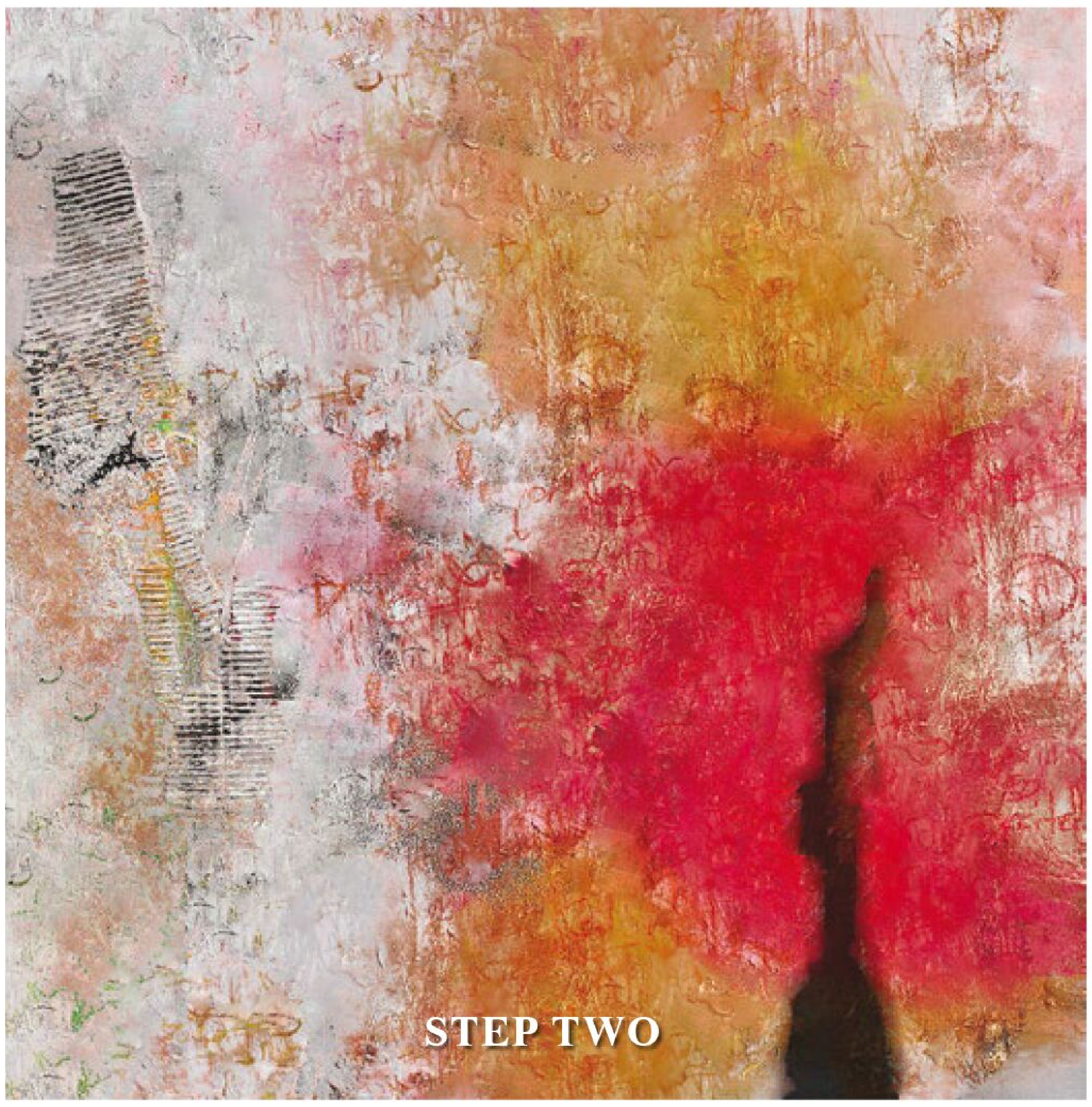
FINAL STEP

MATERIALS

- 122 x 122 cm 6mm MDF fibre board
- Protective gear: gloves, face mask, goggles
- Windsor and Newton Acrylic Paints: I always experiment with new colours and I have at least 25 on my palette at any one time.
- Gerstaecker Acrylic adhesive
- Plasti Kote Spray paint
- Neopastel Oil pastels
- Daler Rowney Inks
- Windsor & Netwon Satin Varnish
- Staedtler Mars Lumograph Pencils
- Pattern stencils
- PVA glue
- Various textures: corrugated cardboard, gauze, sand, bubble wrap, leaves, etc.
- Collage materials: newspaper, magazine, coloured paper, ripped up old paintings, etc.



STEP ONE



STEP TWO

STEP ONE

I begin by applying textures to the MDF board in an arbitrary fashion with PVA glue. Corrugated cardboard, fabrics, sand, magazine pages, old ripped up drawings; nothing in the studio is safe from the possibility of ending up in my painting! After the PVA has dried completely I apply a few layers of Gesso to seal the support and then begin to add paint and oil pastel and pencil, again, quite arbitrarily. I focus on energetic brush strokes, variation of mark making and expressiveness. I also use whatever I can find to apply the paint; brushes, rags, a spoon, ripped up cardboard edges, fingers, etc.

STEP TWO

As I define larger shapes with colour I continue to rotate media; paint to pastels to ink to spray paint and so on. Explore the myriad of mark making that can be created by combining media and application processes. I'm not thinking about composition at all at this stage. I know that the entire painting will change many times over the weeks or months I'm working on it. Although this demonstration has been broken down somewhat artificially into only six images to provide continuity, more often than not, my paintings will go through at least five or six entire transformations to achieve composition and the surface qualities I'm looking for.

STEP THREE

As the paint and surface develop I'll eventually begin to focus on a stronger colour statement and composition, although it's likely this will still change a few more times before I'm through. I also now add 'rhythms' with the stencil patterns and spray paint. There will be moments I feel I'm nearing a finished painting; however, the next day I'll come in to make a couple minor adjustments, become seduced by a beautiful new colour I just mixed, and suddenly I'm standing in front of an entirely new painting. Embrace the unknown.

STEP FOUR

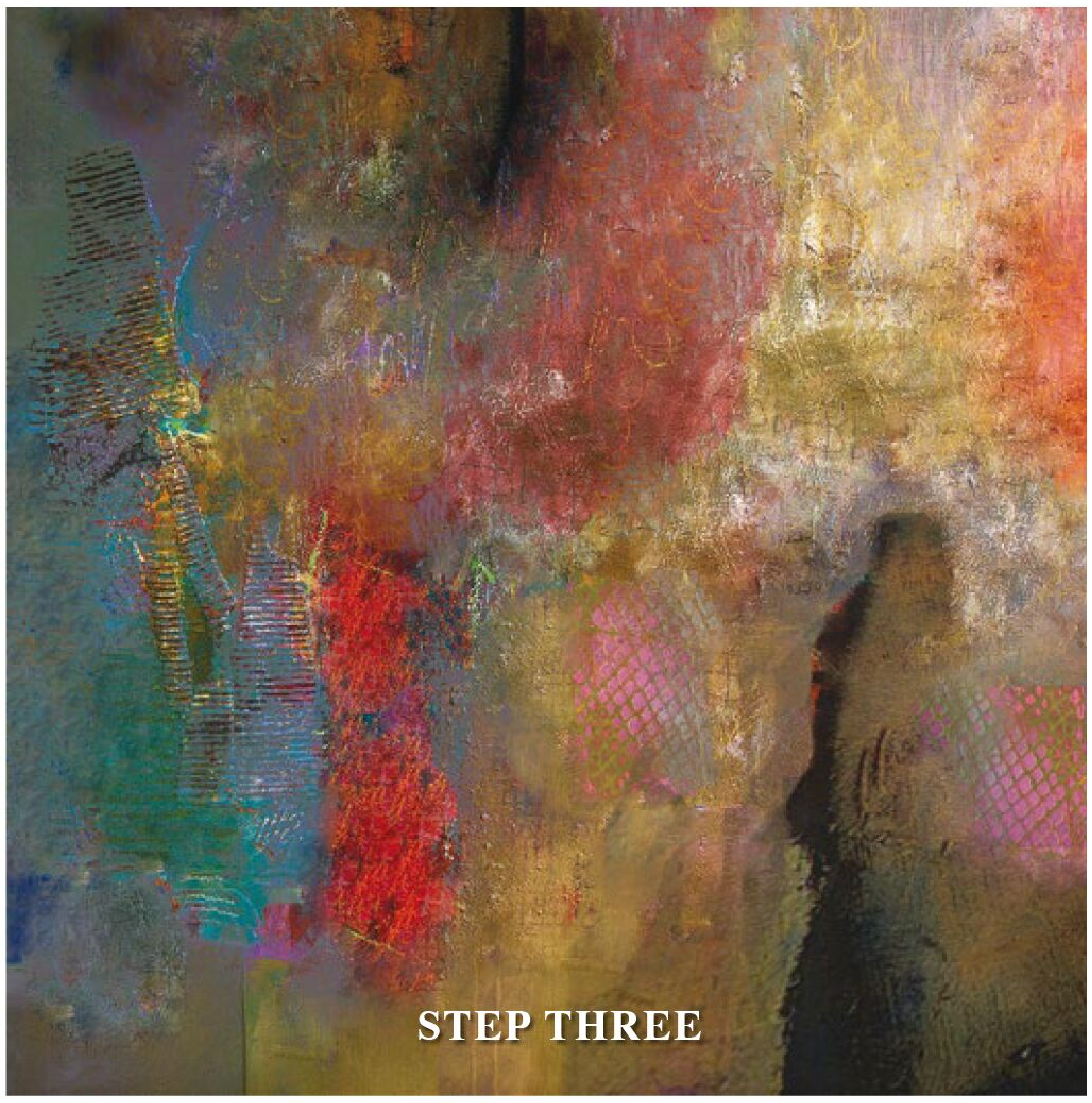
Using matt acrylic adhesive I'll apply more ripped up pieces of magazines, newspaper articles and coloured paper and then explore ways to 'fuse' them into the painting with thin washes, ink, spray paint/stencils and drawing media. Inevitably most of the collaged pieces end up completely covered again as I continue to push and pull the media around the surface area. By now the layers and textures are really beginning to build up and I'll start scratching into the painting (wet or dry) with palette knives, a fork, the end of my paintbrush, hard lead pencils etc. This is not for the faint of heart as often the most precious parts of the painting will be destroyed - scratched out, obliterated or collaged over.

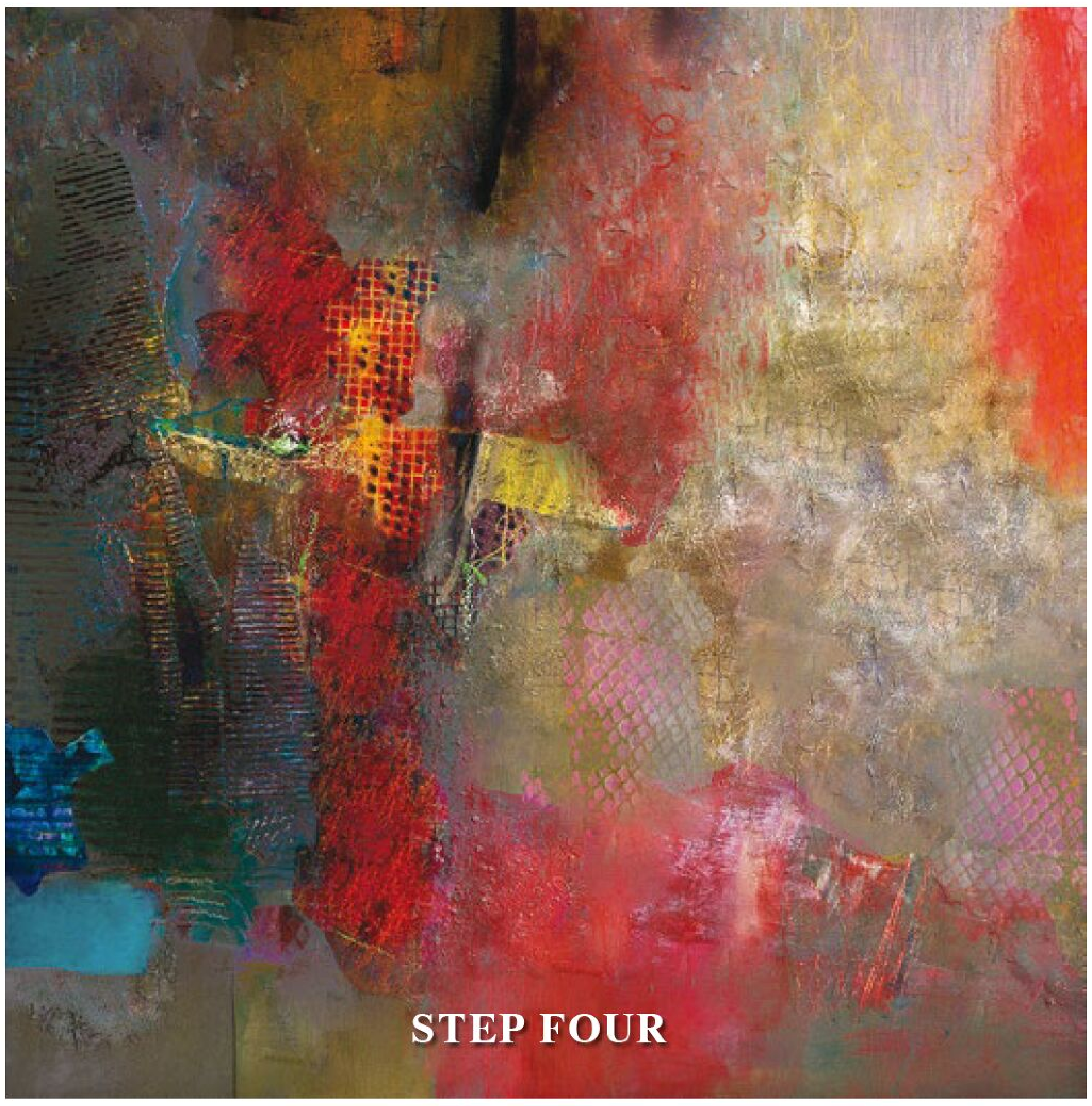
STEP FIVE

Eventually, a strong composition begins to appear out of the colours, contrasts, textures, and marks that I feel I shouldn't chance doing any more damage to. It's now I'll begin to concentrate almost wholly on the qualities of the surface again searching out areas that I feel need to 'up their game'. I'll also add more patterns and text and symbols; lyrics I hear in the song playing at that moment or random letters, numbers and hieroglyphics. These are created by hand or by stencils. I'll look at other parts of the painting that are 'working', for whatever reason, to help address issues elsewhere.

FINAL STEP

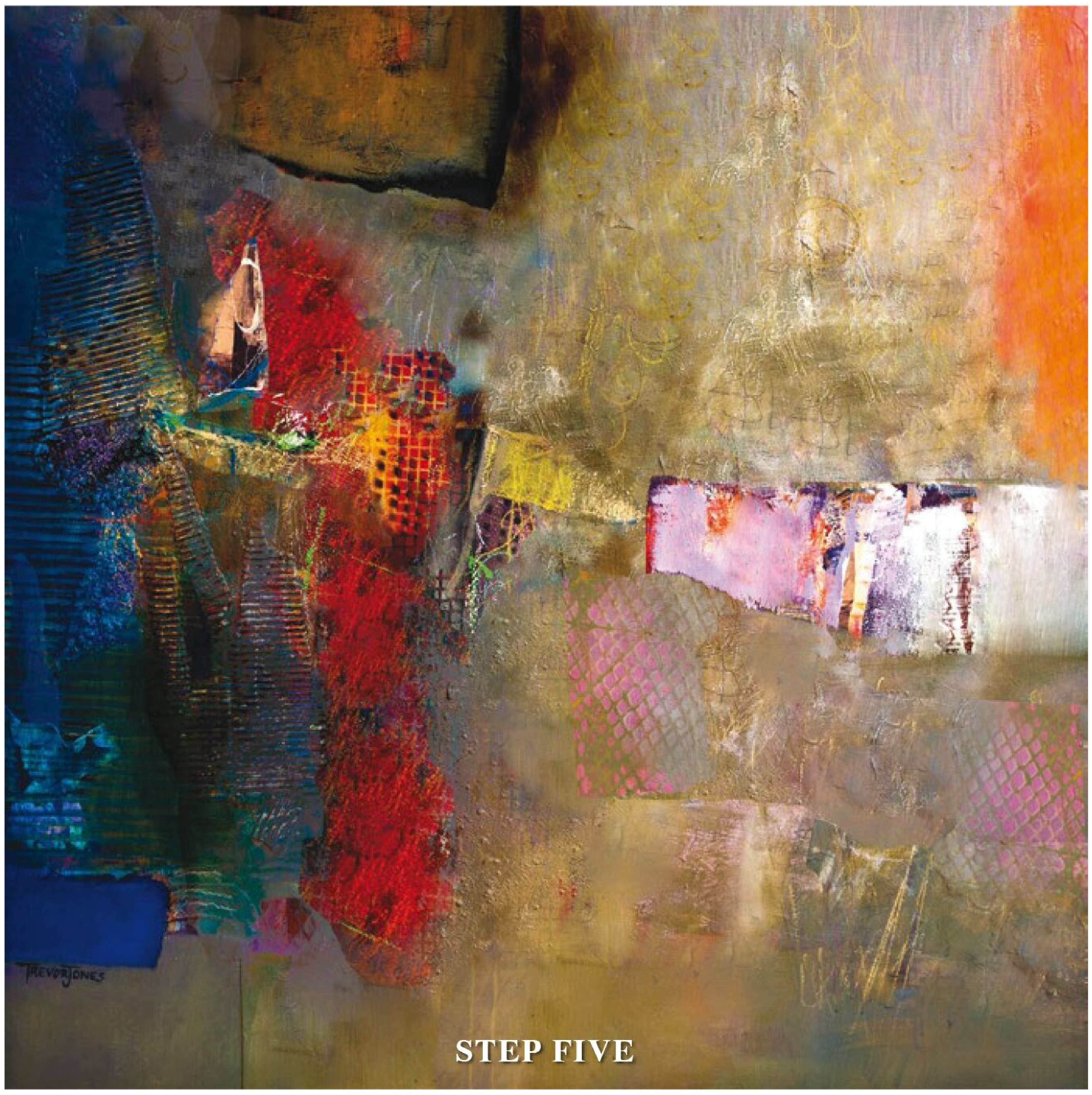
So often with my paintings the final step is a last 'expressive attack' with almost complete abandonment. This may be done with a fully loaded brush, spray paint, or more excessive use of oil pastels to bring it all together. It's


STEP THREE


STEP FOUR

very easy to become too precious about a work and quickly it turns into something quite bland and tentative. With Harry's in Heaven, I grabbed the can of blue spray paint to address the area I though was quite weak.

The result (the oblong shape with drips) I felt completed the painting and added a stronger focal point. To finish it I apply two or three coats of the satin spray varnish to protect the media and to heighten the colour. ■

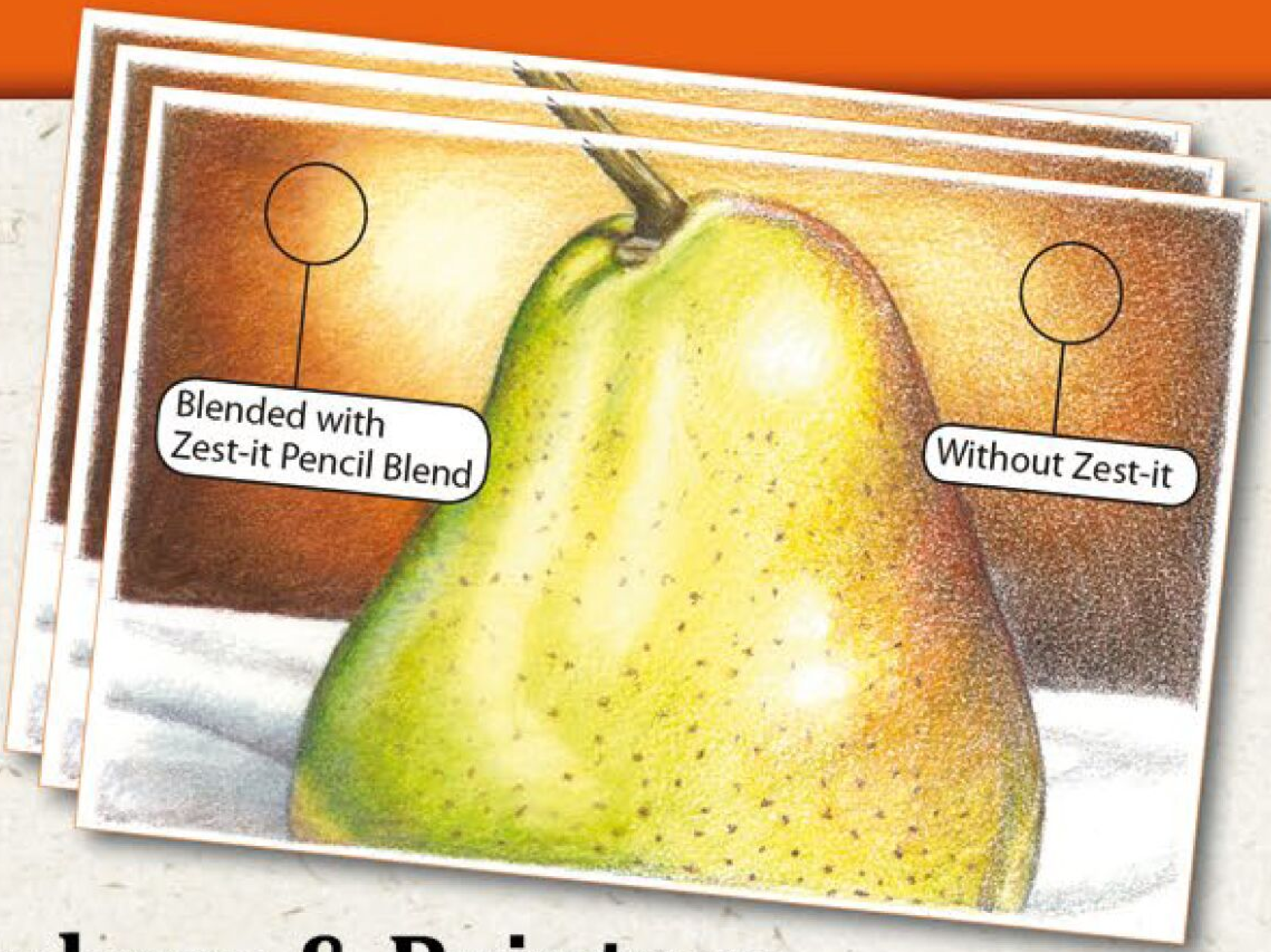


STEP FIVE

ARTIST'S HINTS AND TIPS

- Don't create too many textured areas!
- I work on 5–15 paintings at a time so that I can continue to work on one while three or four may be drying.
- Keep the use of oil pastel to an absolute minimum at the beginning as the water based media will struggle to adhere later on.
- Experiment with mark making and be creative in how you apply media. Use a palette knife, fork, edges of cardboard, fingers, the end of the paintbrush, rags, sponges, monoprinting etc. to vary the qualities of the paint.
- Think about composition and contrasts: light/dark, textured/smooth, busy/quiet, hard edges/diffused colour fields
- I prefer MDF over canvas as it's much more durable. My paintings can take quite a beating.
- Most importantly, have fun – even when you want to kick something!

Zest®it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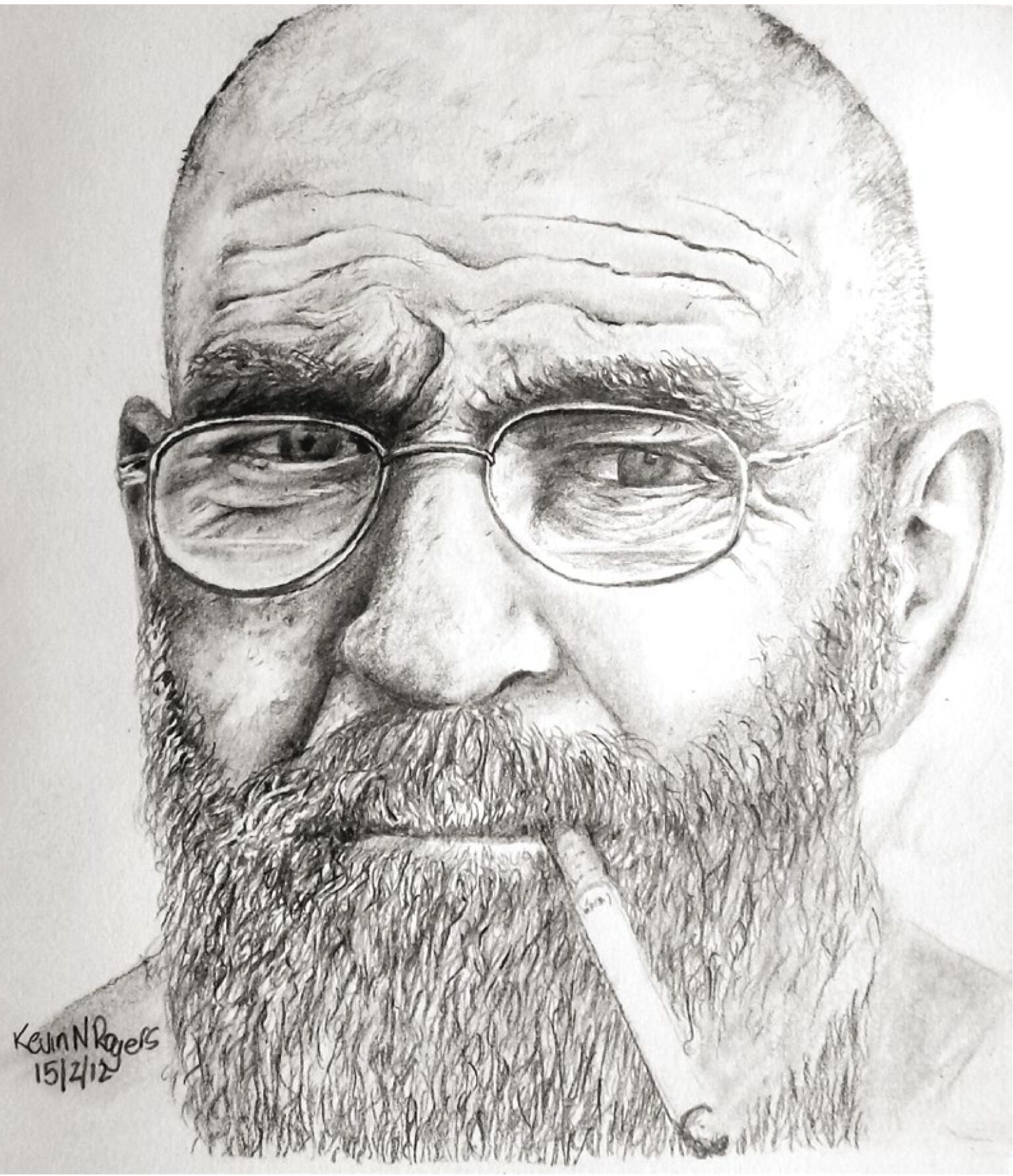
Kevin N. Roger

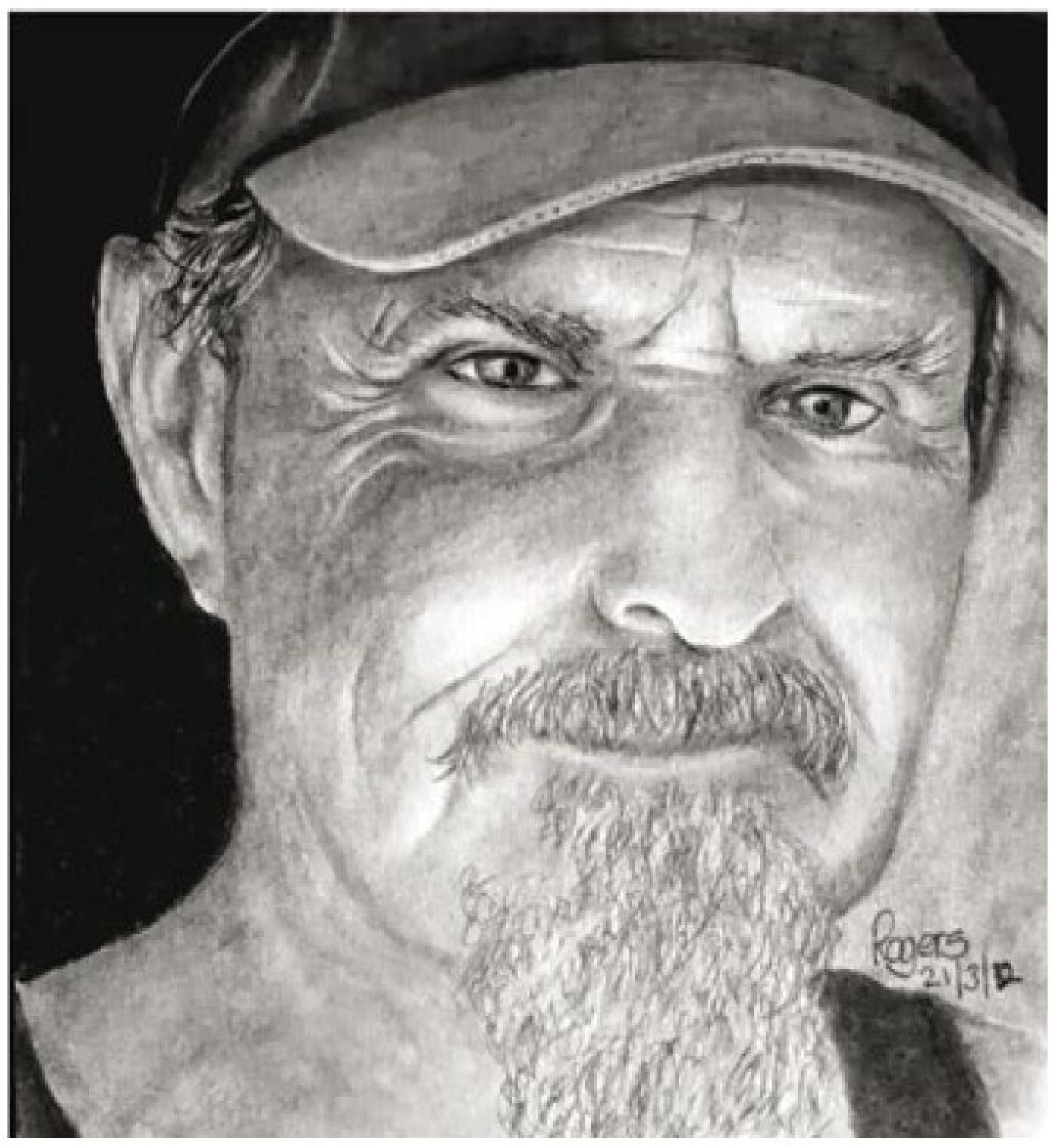
Back to the Drawing Board

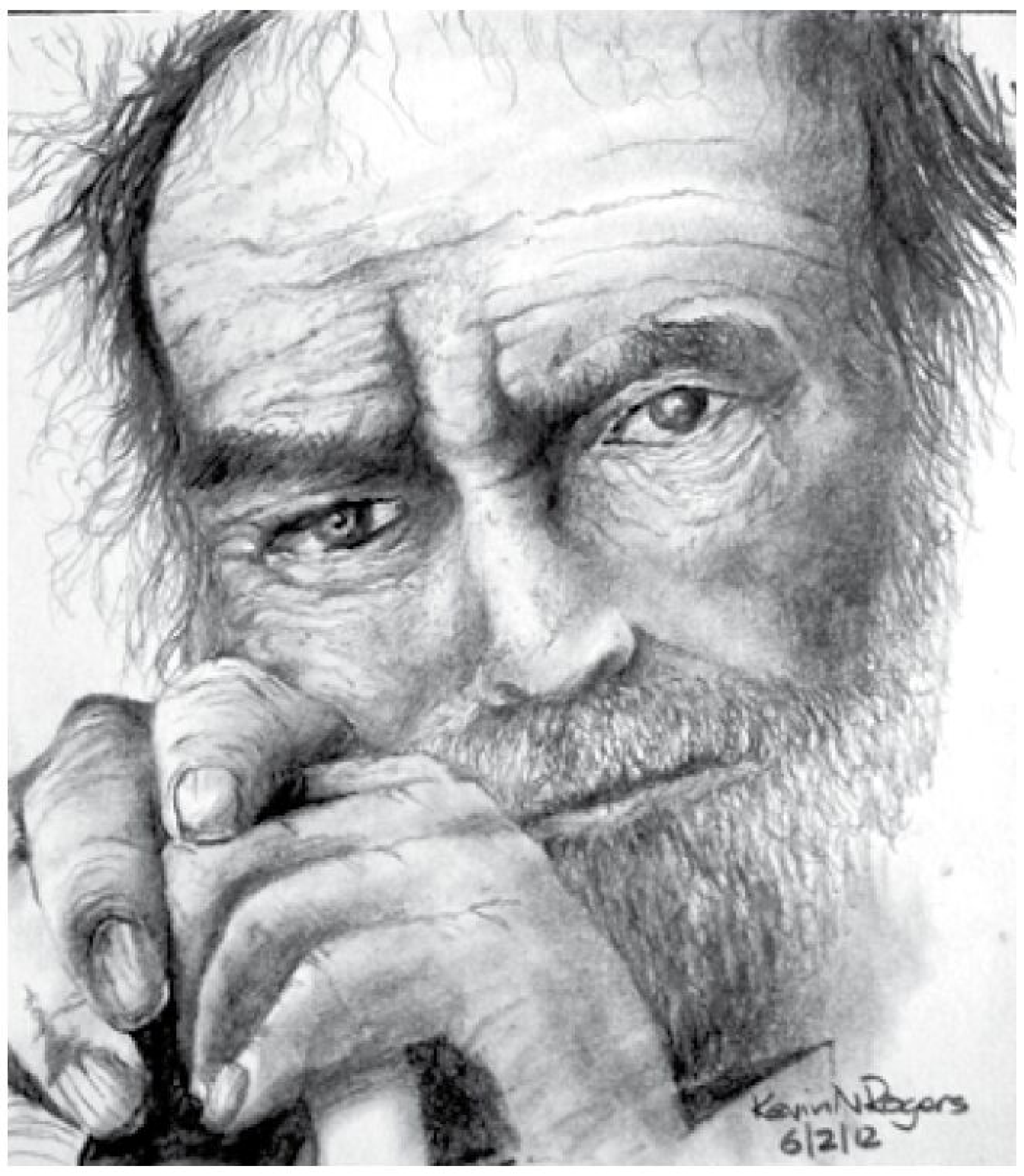
Kevin gives some wonderful tips on getting back to the basics.

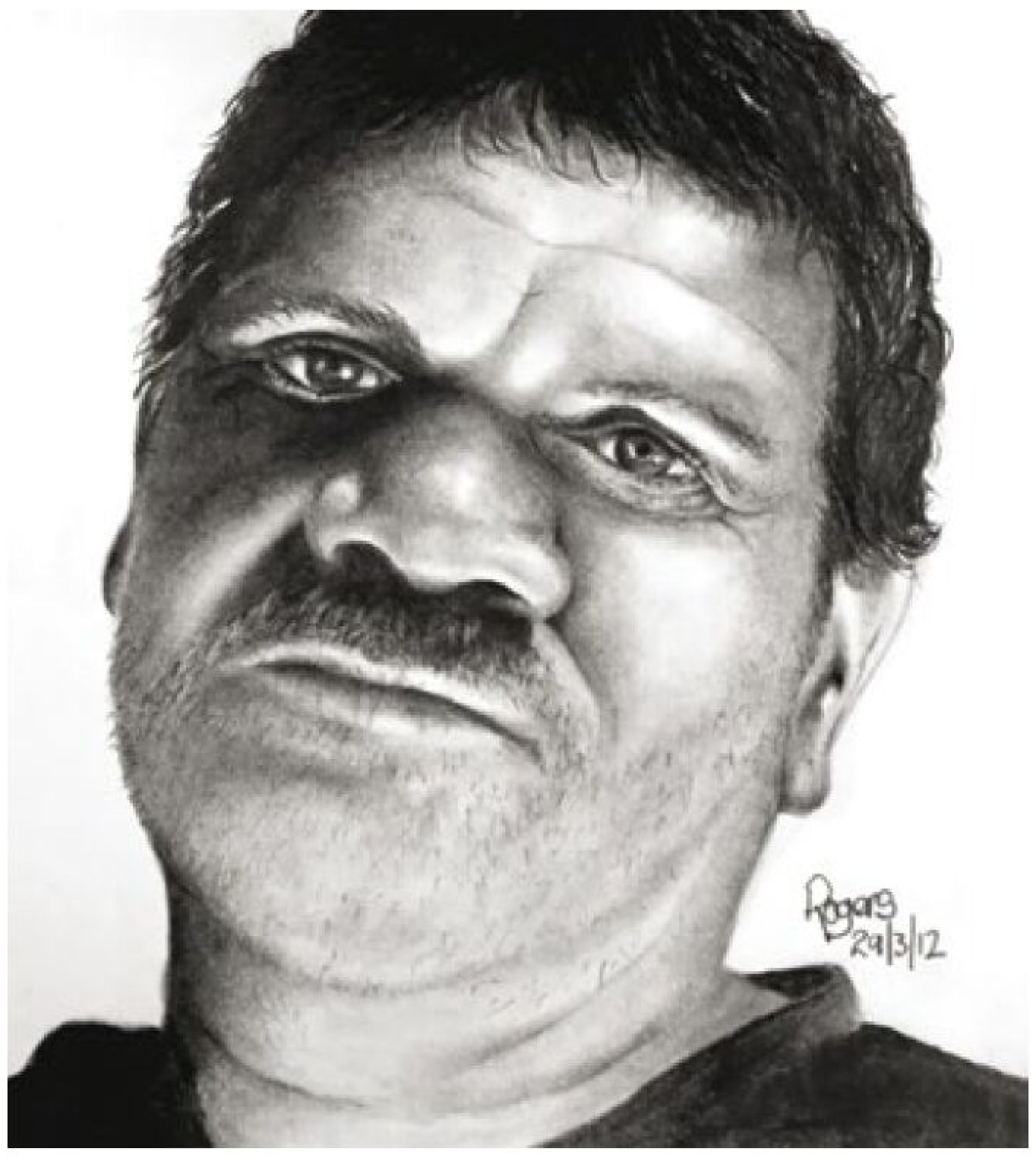


We all have fond memories of drawing on scraps of paper when we were kids. Smudging those messy oil crayons around a giant sheet of butcher's paper drawing Mum, Dad and your brothers and sisters in front of that square house with the mandatory smoke billowing chimney was where it all started. It was here and throughout school that most young artists were inspired enough to pursue art as a career. Some of us loved those art classes where others loved mathematics and chemistry. But once the call of art is heard, it is nigh impossible to deviate from that calling.

To be a good artist I believe one must be able to draw proficiently first and those skills need to be honed on a regular basis; pulling them out of the cupboard and dusting them off so to speak. I do not agree with some art instructors who say you do not need to be able to draw well to be a good artist. It would be like owning a Ferrari without having a driver's licence. I believe an artist must be able to draw perspectives and understand the basic principles of anatomy etc before painting, as I have tried to get exact perspectives with a paintbrush only and 90 per cent of the time, I have failed. I must pre-draw my paintings with a pencil first and most times I will do three or four drawings prior to painting





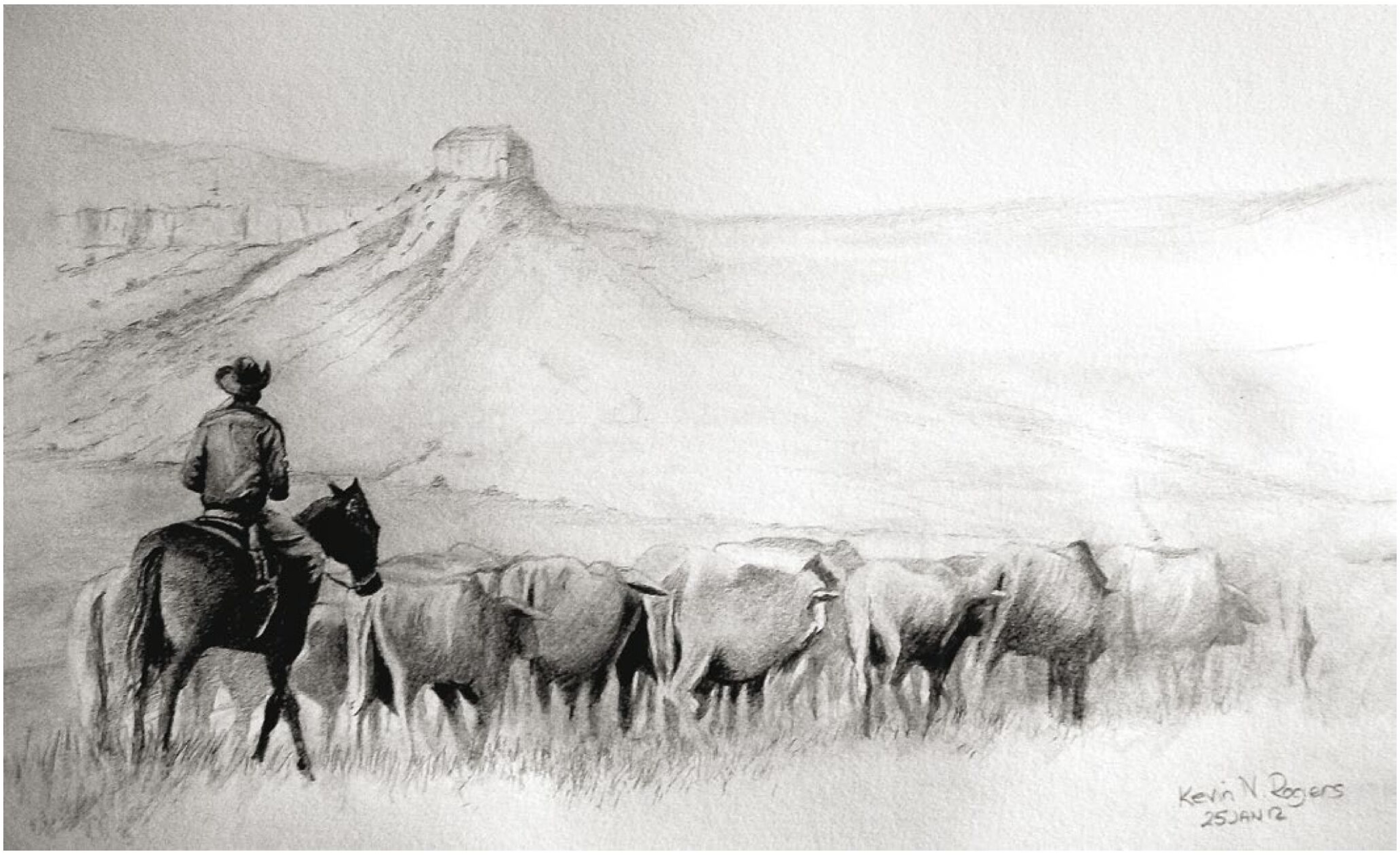


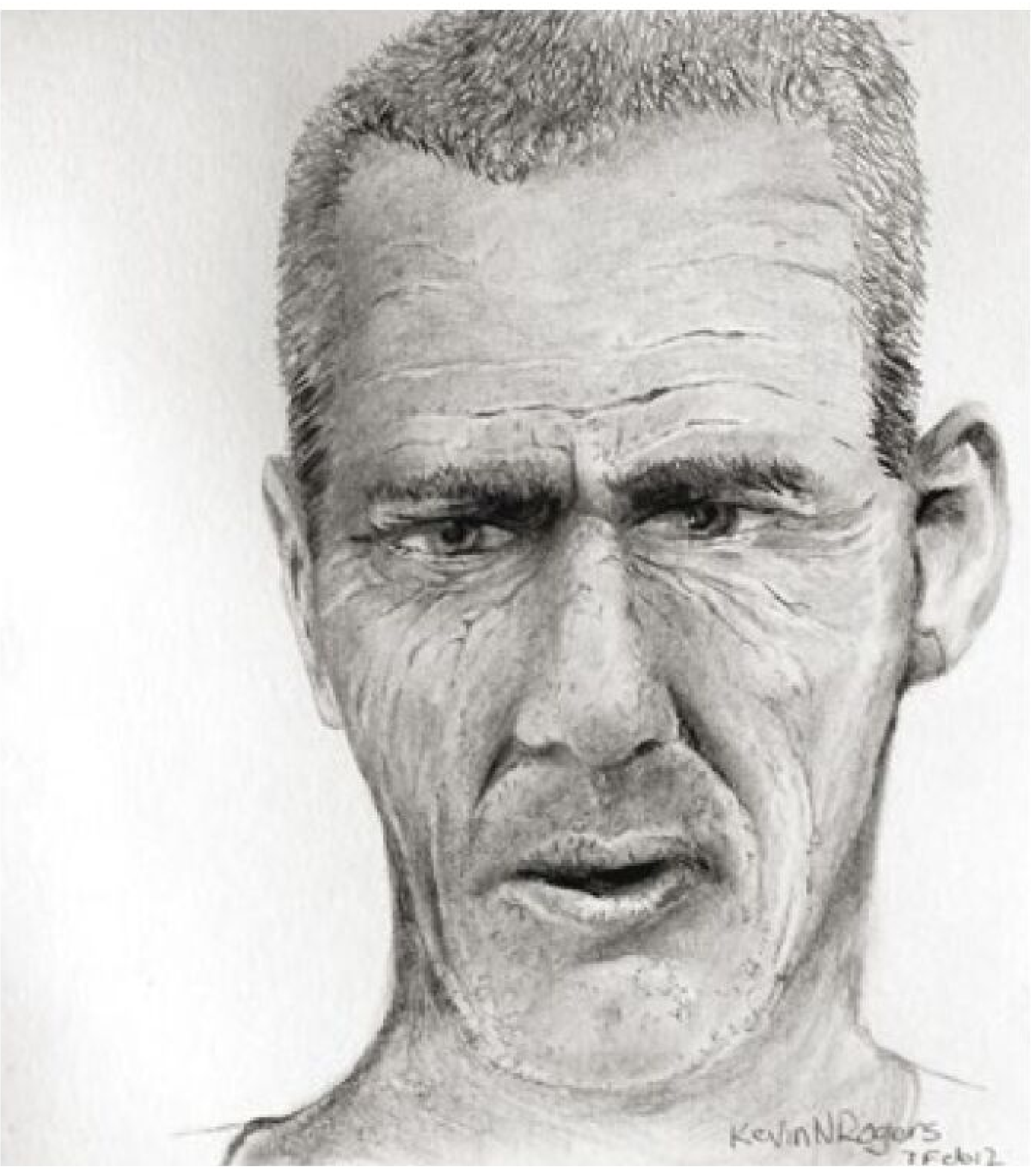
so I get my composition and tones right before touching the canvas.

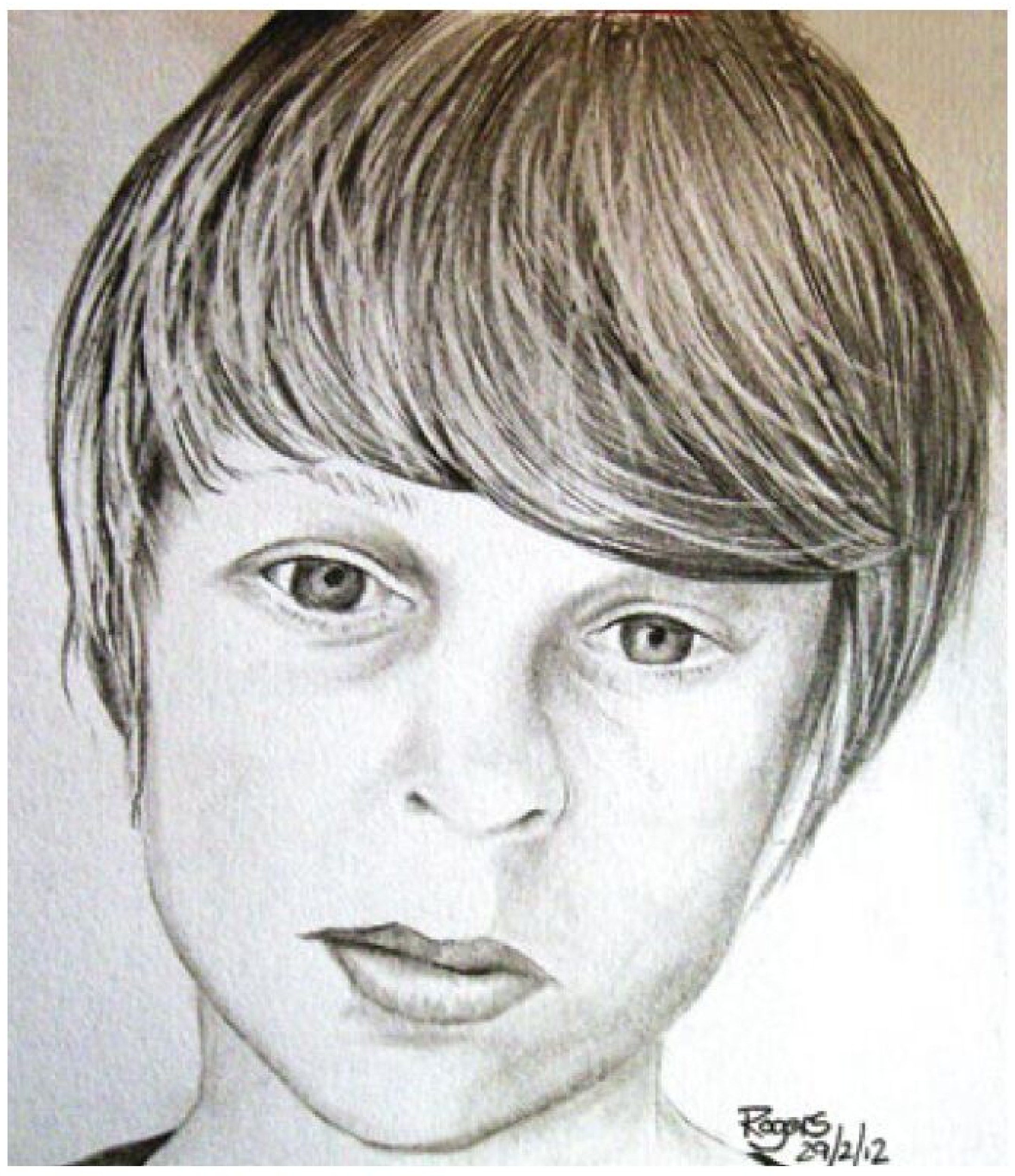
Not only do we need to re-evaluate our skillset, but we need to integrate new technologies and products into our arsenal. One such product I have found to be cutting edge for artists is the Zest-it product range. They have revolutionised drawing by inventing a liquid which when used with a Tortillon or Blending Stump has an amazing ability to blend tones perfectly. They also make products for oil painting and are working on a product to enhance acrylic paints.

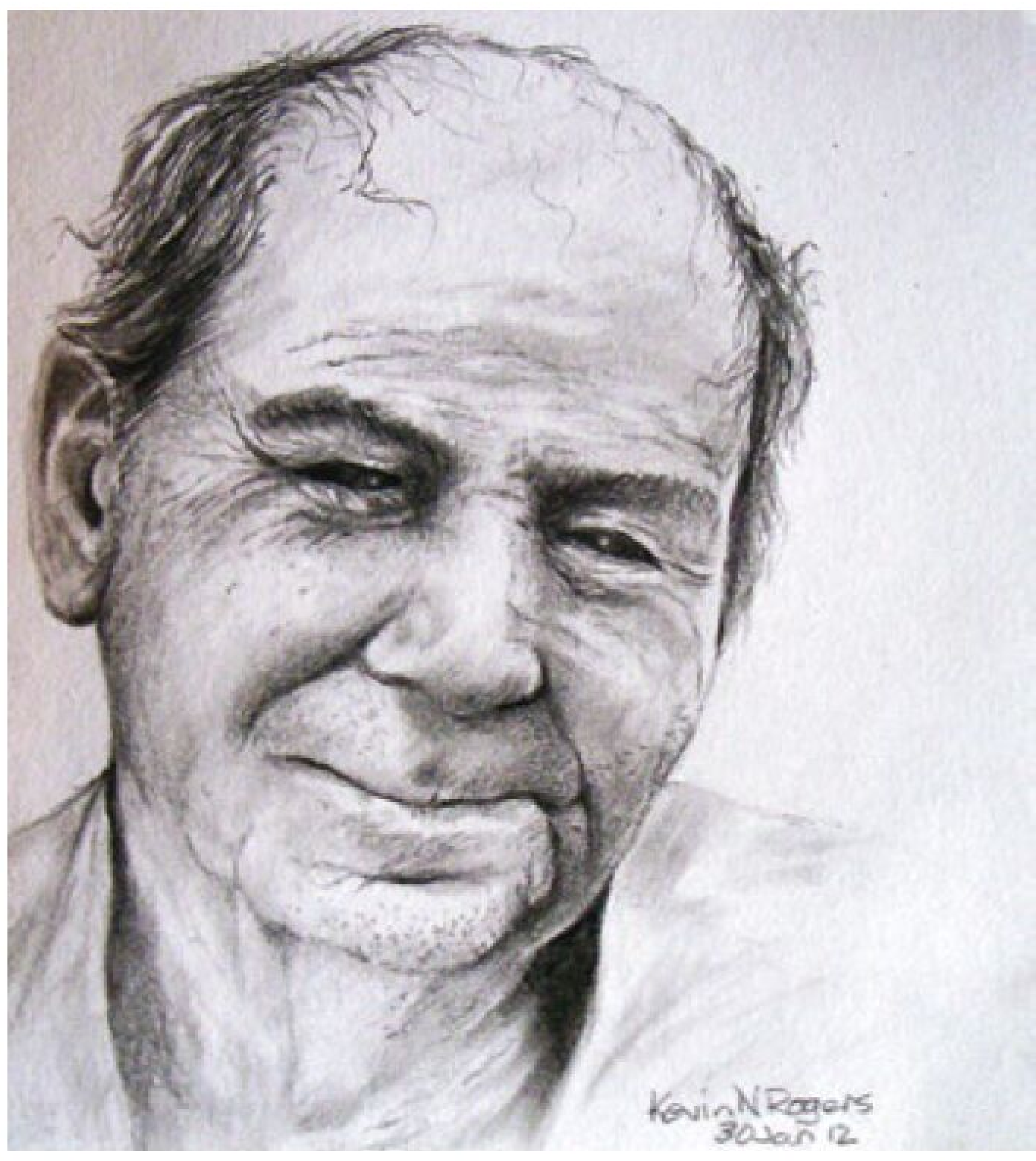
It is hard to pull yourself away from the wonderful world of colour and that feeling of laying paint down on a canvas is hard to leave and go back to a pencil and paper… but don't despair, the feeling of that pencil lightly building up a tonal base on a sheet of paper still holds an addictive charm and not only that, but the portability of the skill is also a drawcard ie, you can sit in a café, railway station, bus stop or anywhere and pull out your pencil and paper and off you go. This is how the Masters used to do it. Masters like Pablo Picasso, Monet and Van Gogh were all amazing traditional artists before they found their own styles, but all three of them were advocates for excellence in drawing.

I live in the tropics 600 kilometres south of Darwin in a little village called Daly Waters with a permanent population of five people so the only thing that changes in my life is the visitors to this tiny township. From November to April the weather is unbearable without air-conditioning.



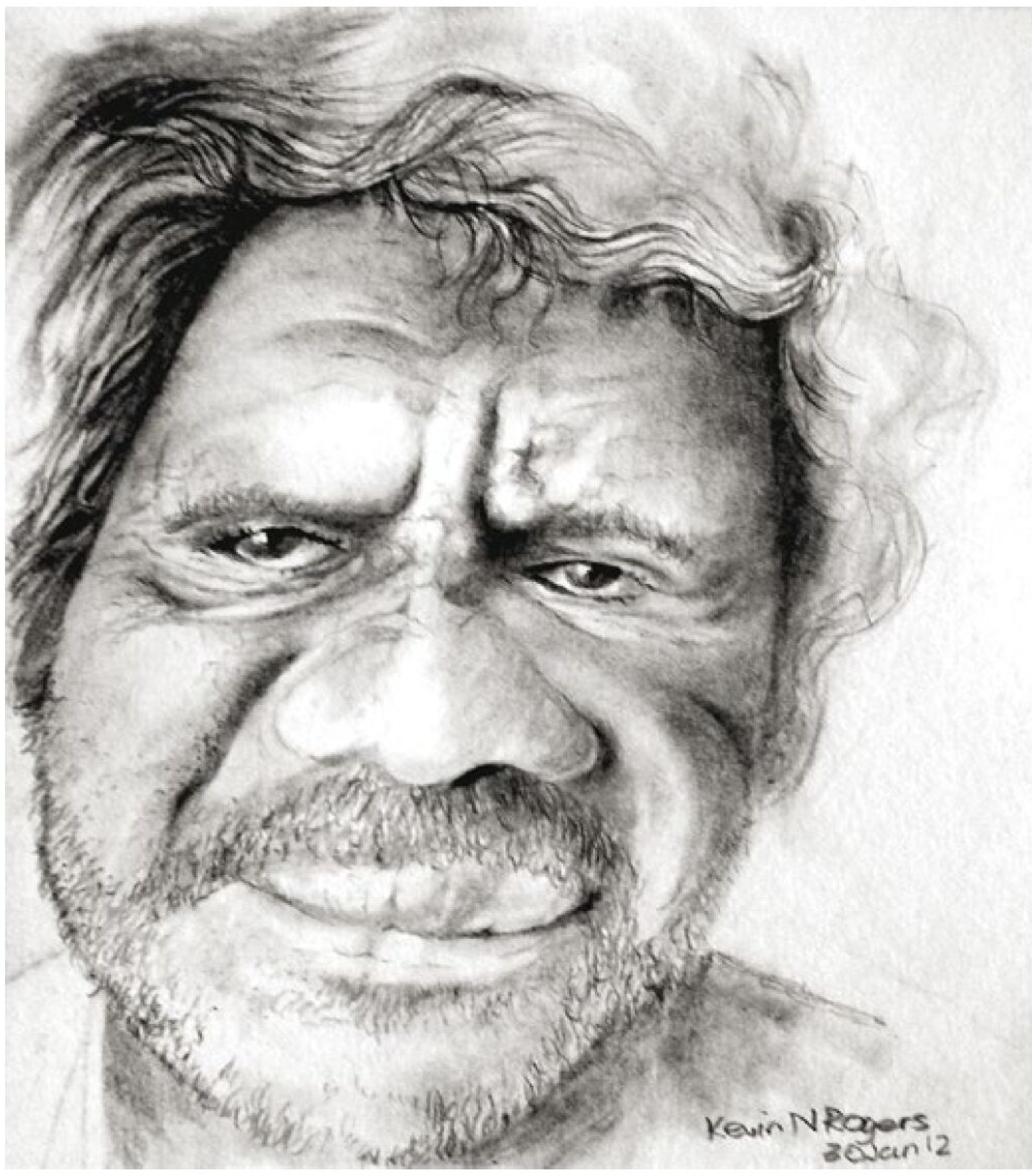


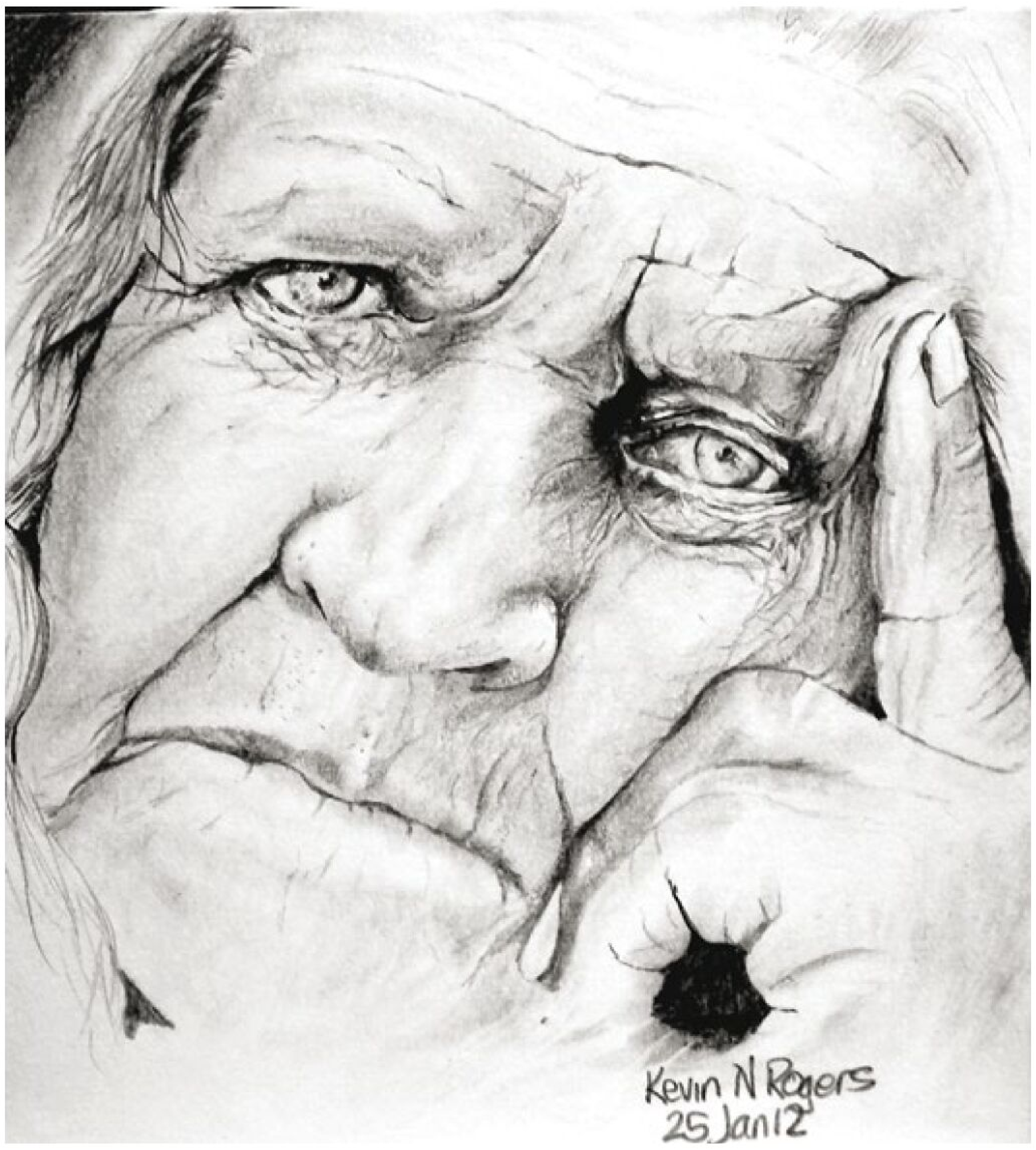


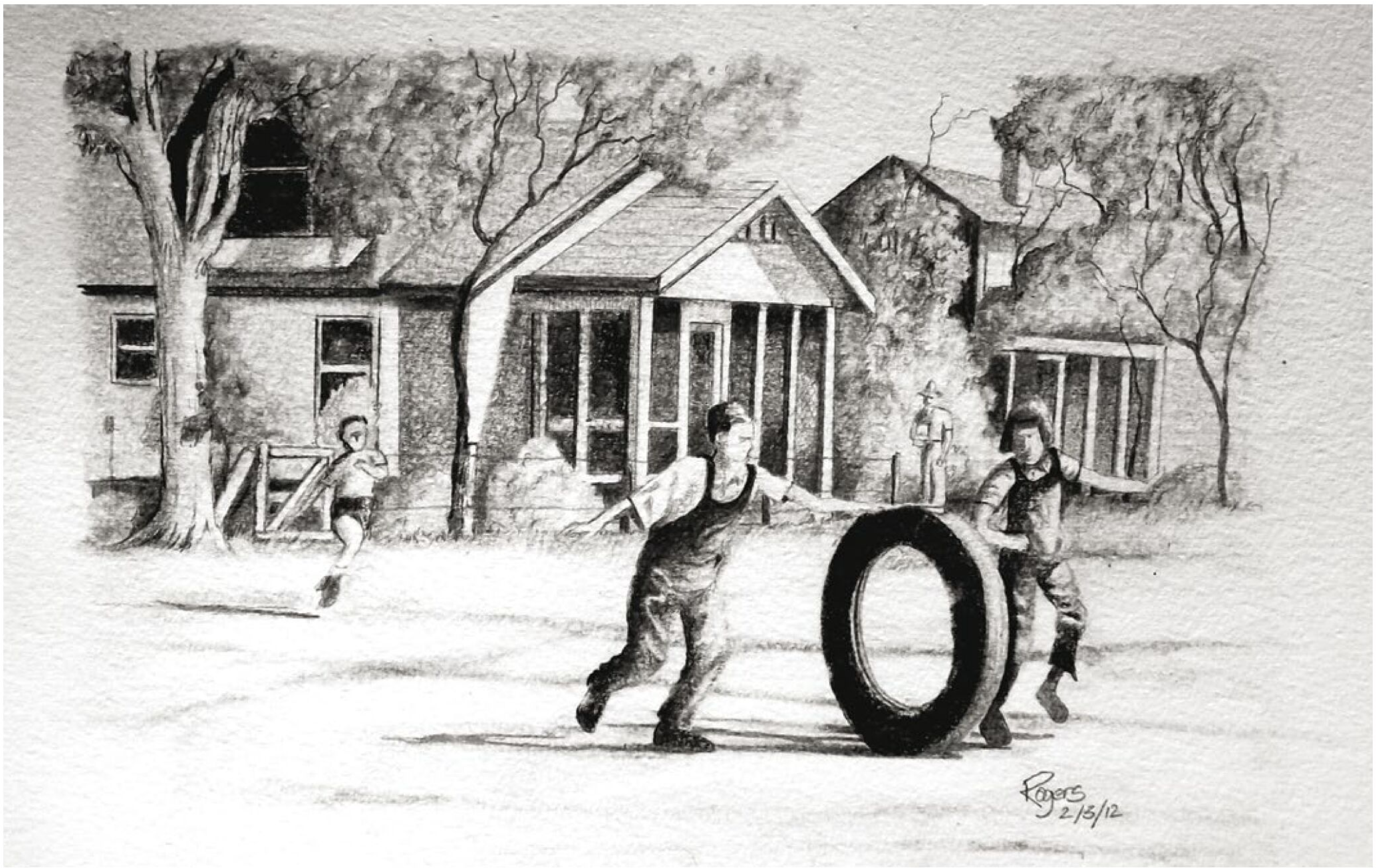


The build-up to the 'Wet' is from September to December and in the daytime temperatures reach around 45-50 degrees Celsius until the rains come. It is not uncommon to have temperatures of 54 degrees around 4pm each day during this period. So, why have I just bored you with the local weather report? Well, during this build up and through summer it is almost impossible to paint with acrylic, even Atelier Interactive paint tends to dry very quickly, not only that but where I paint is in a 20 x 10 metre studio which is almost impossible to cool down. So I retreat to the comfort of my air-conditioned home and change my artistic pursuits to watercolour painting and drawing. I have found this diversification very satisfying because by the time winter comes around I am champing at the bit to get back to acrylic painting. It is a very pleasing cycle of life.

So here I am in my nice air-conditioned room and wanting for inspiration as the Katherine Prize art competition is looming on the horizon. Artists are only allowed to put two entries into this annual prize and I only have two months to come up with a one-metre painted masterpiece (remembering I can only paint between May – August each year) for the big night in July each year. So what is my second entry going to be? … It must be a drawing but what? I started doodling and came up with the inspiration of drawing 36 pencil portraits of people in the Northern Territory to place into a frame 1m x 1m. Last year I received a highly commended and sold a painting for $1800 which inspired me to do better this year, so in order to do that I had to go 'back to the drawing board', and by doing this, it has motivated me to become a better artist.







I have found two inspirational books which are a must for any artist when it comes to back to basics stuff. They are “What Painting Is” by James Elkins and “Carlson’s Guide to Landscape Painting” by John F. Carlson. Both these books illuminated my perception of people, objects, nature and art. Little phrases like “you must paint the message you want to portray to the viewer”, and “what are you trying to tell the viewer?”. This taught me that rather than replicate an image you must tell a story first, as most art buyers want the story first and foremost … I suppose what you are doing is selling the sizzle not the sausage. I had to sit back and let this statement sink in, and eventually it did. So you see, sometimes by going back to basics you can stimulate artistic thought, because I am sure as an art student you had a couple of sick days and missed a couple of very pertinent statements like this.

So my basic drawing kit is as follows:

A pencil wrap (36 pencil capacity). These wraps have little pockets for erasers and small pencil sharpeners etc and they have a strap to keep them all in place. I keep a supply of at least four pencils of each grading.

Make sure you have a quality pencil sharpener. I recommend the A5 Helix sharpener as they have five settings and give the pencil a wonderful long lead with amazingly sharp points.

I have a small stock of kneadable erasers but I much prefer to use the Faber Castell Dust-Free eraser, so I have a stock of at least six of these. I use one for blending so it has a soft rounded corner. The second one has a sharp corner which I keep sharp by slicing a fine edge off the end of the whole eraser. This gives me the ability to remove small amounts of graphite in detail. The other four erasers can be moulded to your own taste.

Only ever buy good quality cartridge paper which is acid free and has a minimum weight of 150gsm.

Once the drawing has been completed I put it in a plastic wallet but firstly I spray it with workable fixative from Westart.

These items are just so portable so I take them everywhere in my little backpack. Because I have a pencil wrap I can be a little more robust in my handling of the pencils as I know they are protected. If you do not have access to the pencil wrap then you can use any old box or fishing tackle box so long as you wrap your pencils in bubble wrap or equivalent. I like to keep my drawing sheets separate in a clear plastic wallet which I attach to a foolscap clipboard. I just take the sheet out and put it on my clipboard which gives the paper a more solid backing than leaving the sheet in its pad.

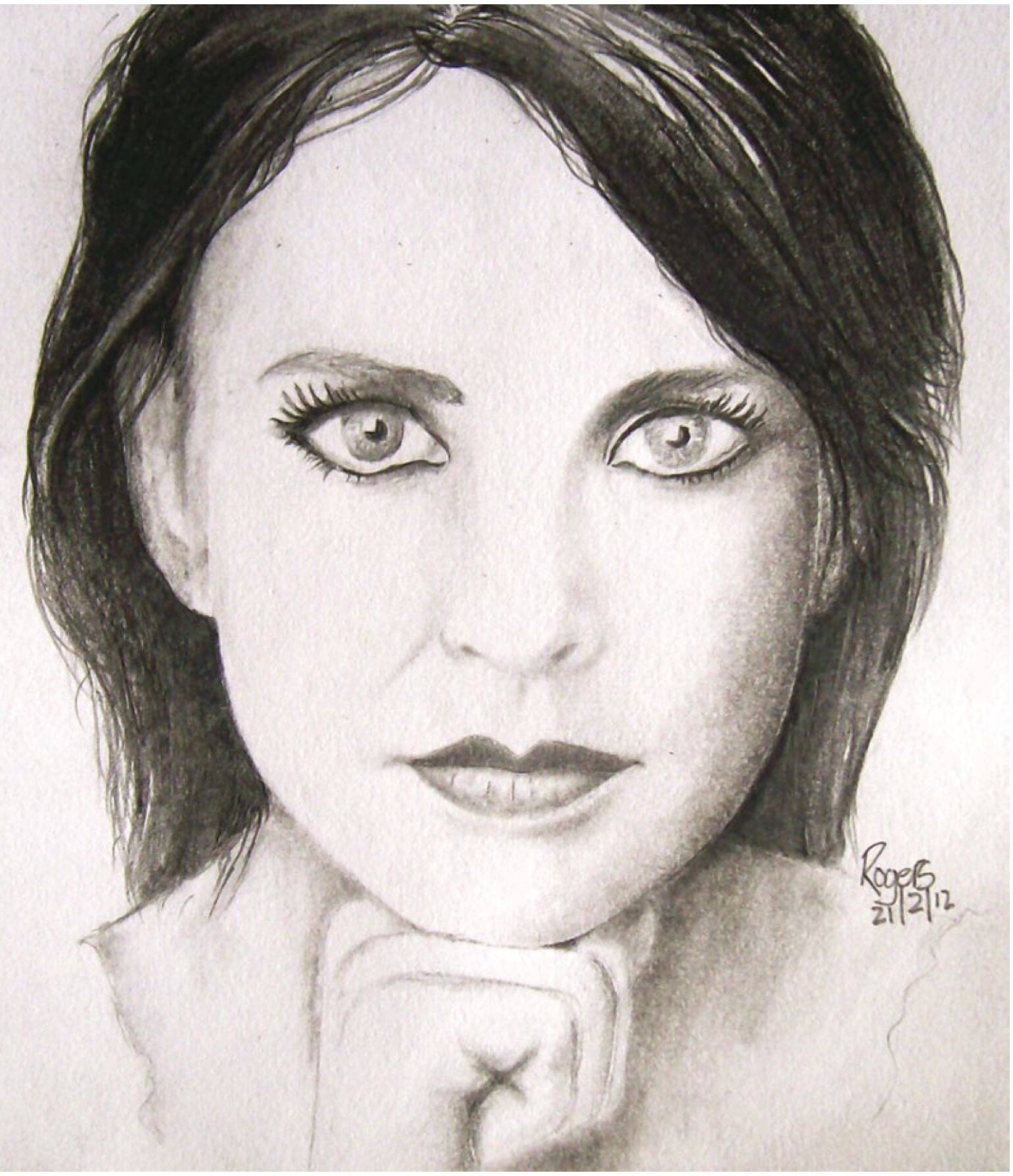
You can make your own Tortillons at this website: http://monologues.co.uk/Portraits/Tortillon.htm
and the Zest-it range can be found at: http://www.zest-it.com/products.htm
. I recommend you visit these sites if you are keen on improving your drawing skills. Furthermore there are so many drawing and painting tutorials on YouTube and many free PDF downloadable files regarding basics in art, so do your art a favour and hang up your paintbrushes for a while, make yourself a cuppa and start drawing family portraits and the world around you in pencil … you won’t regret it!

Cheers. ■

Jane

Captured in pencil, this monotone portrait is a delight.

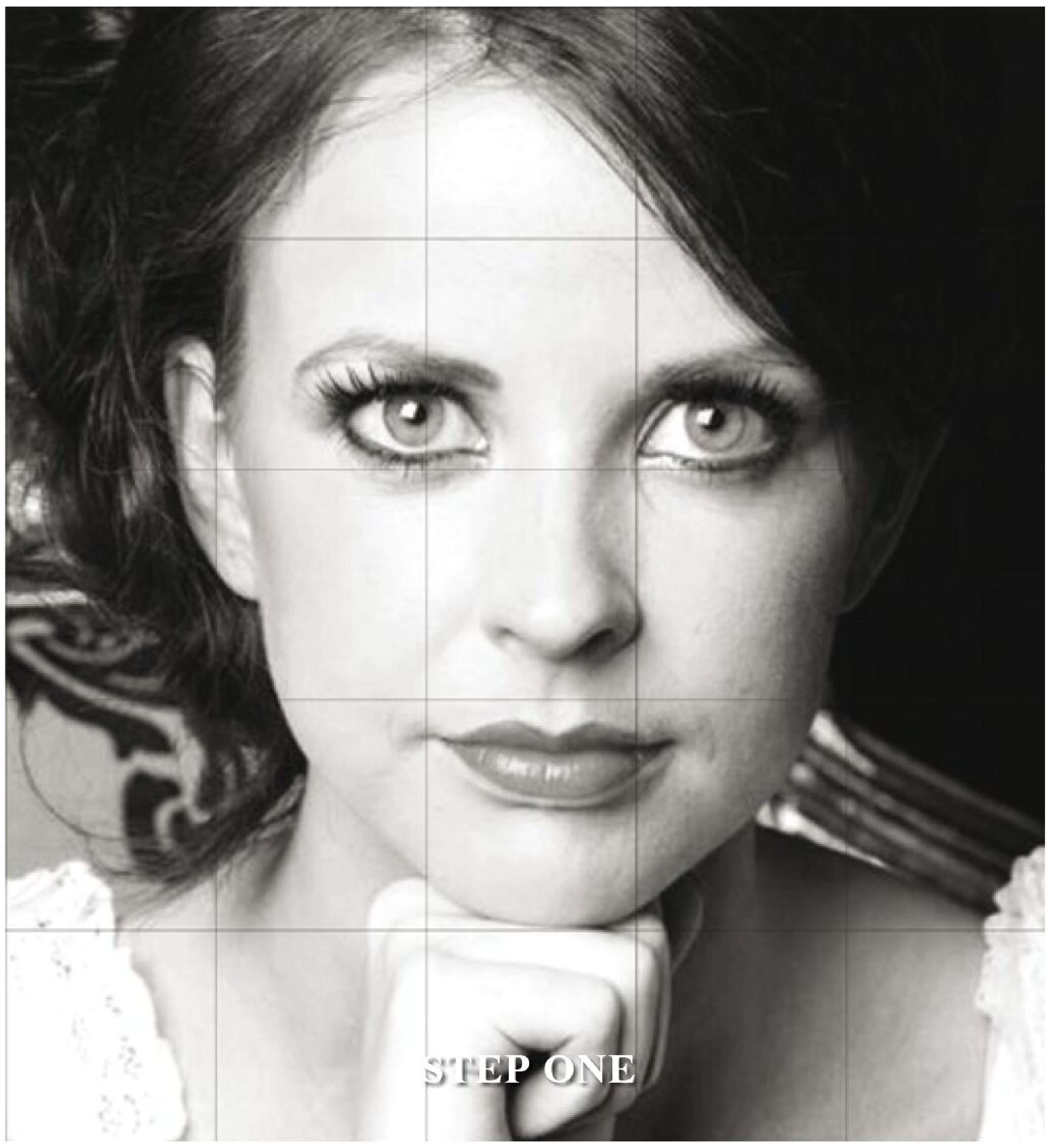
By Kevin N. Rogers



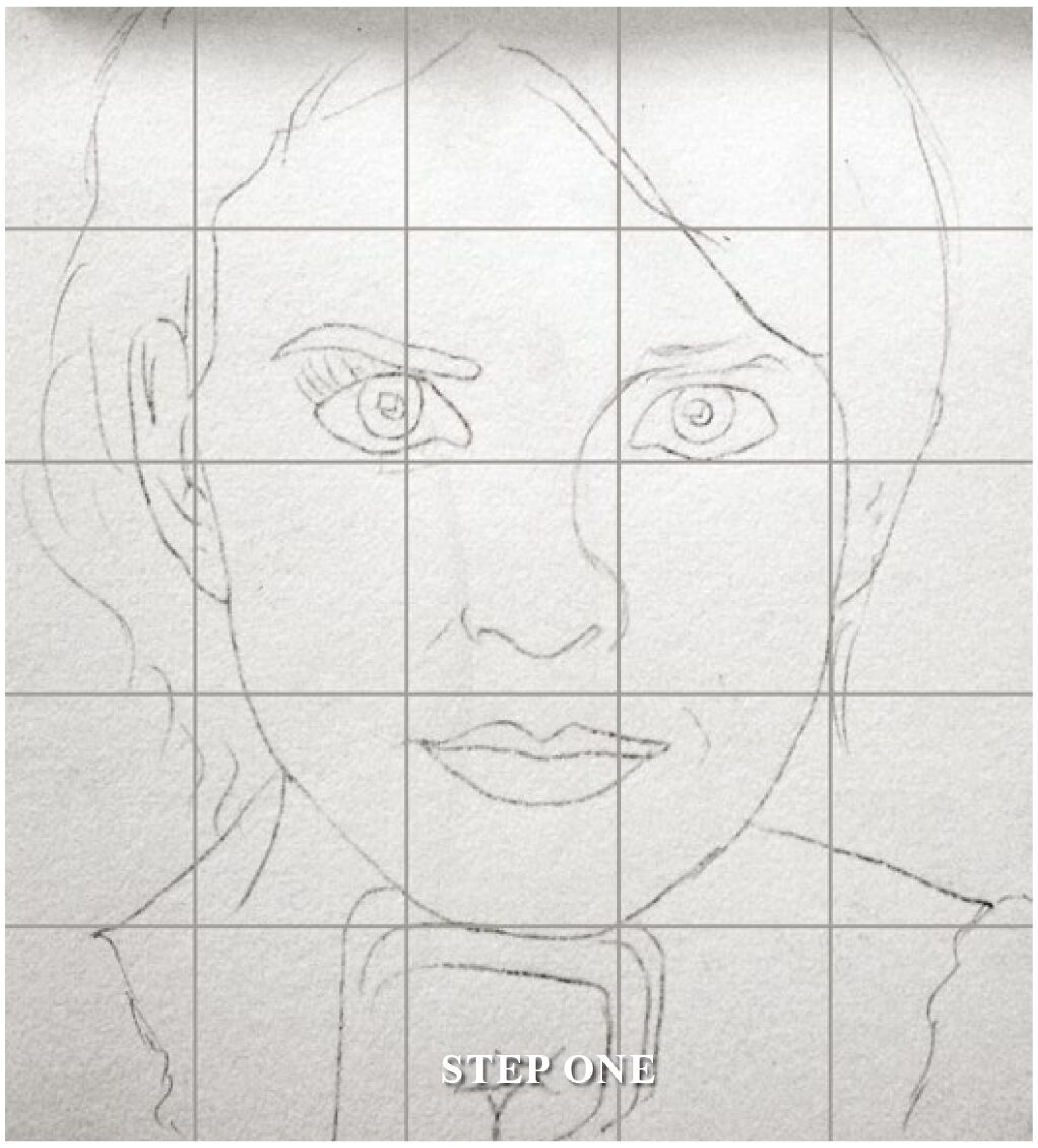
All artists need to be able to conceptualise their final work in their mind. To ensure your compositions are correct you need to be able to draw well enough to ensure your perspectives and tonal variations are true. I have hung up my brushes for the past two months and reverted to the world of

MATERIALS

- 150gsm Acid free drawing cartridge
- Pencil grades: 2B, HB, F & 2H (6B used for graphite powder supply)
- Faber Castell Dust-Free Eraser x 2 (1 for blending and 1 for
- Zest-it (Pencil Blend)
- Zest-it (Blending Sponge)
- Tortillions x 2 (1 small and 1 medium)



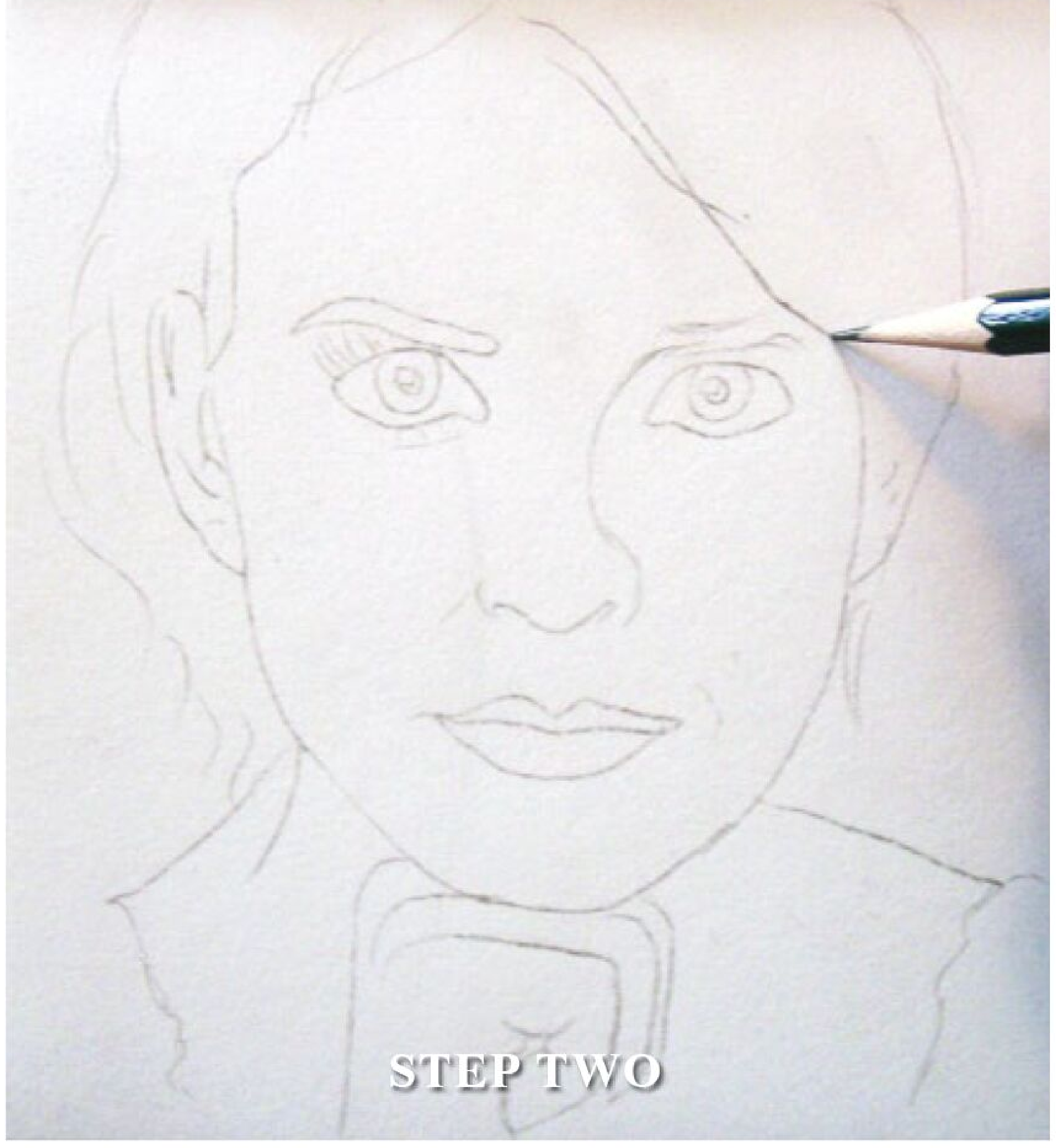
STEP ONE



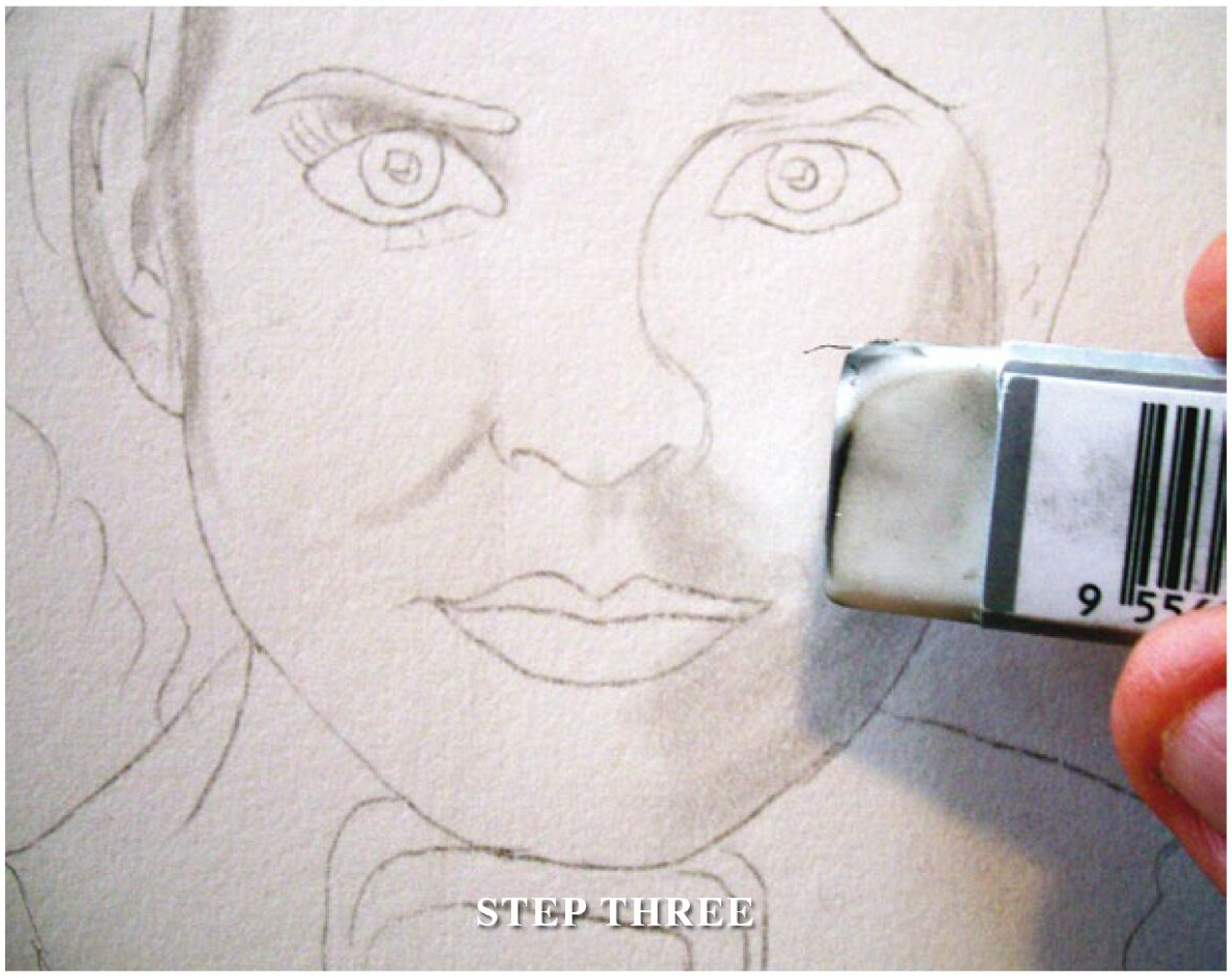
STEP ONE

monotone; re-honing my drawing skills to speak. I have commissioned myself to draw 36 portraits in pencil before moving back to the canvas and splashing the paint around again. This should act like changing the oil in a car before driving off again.

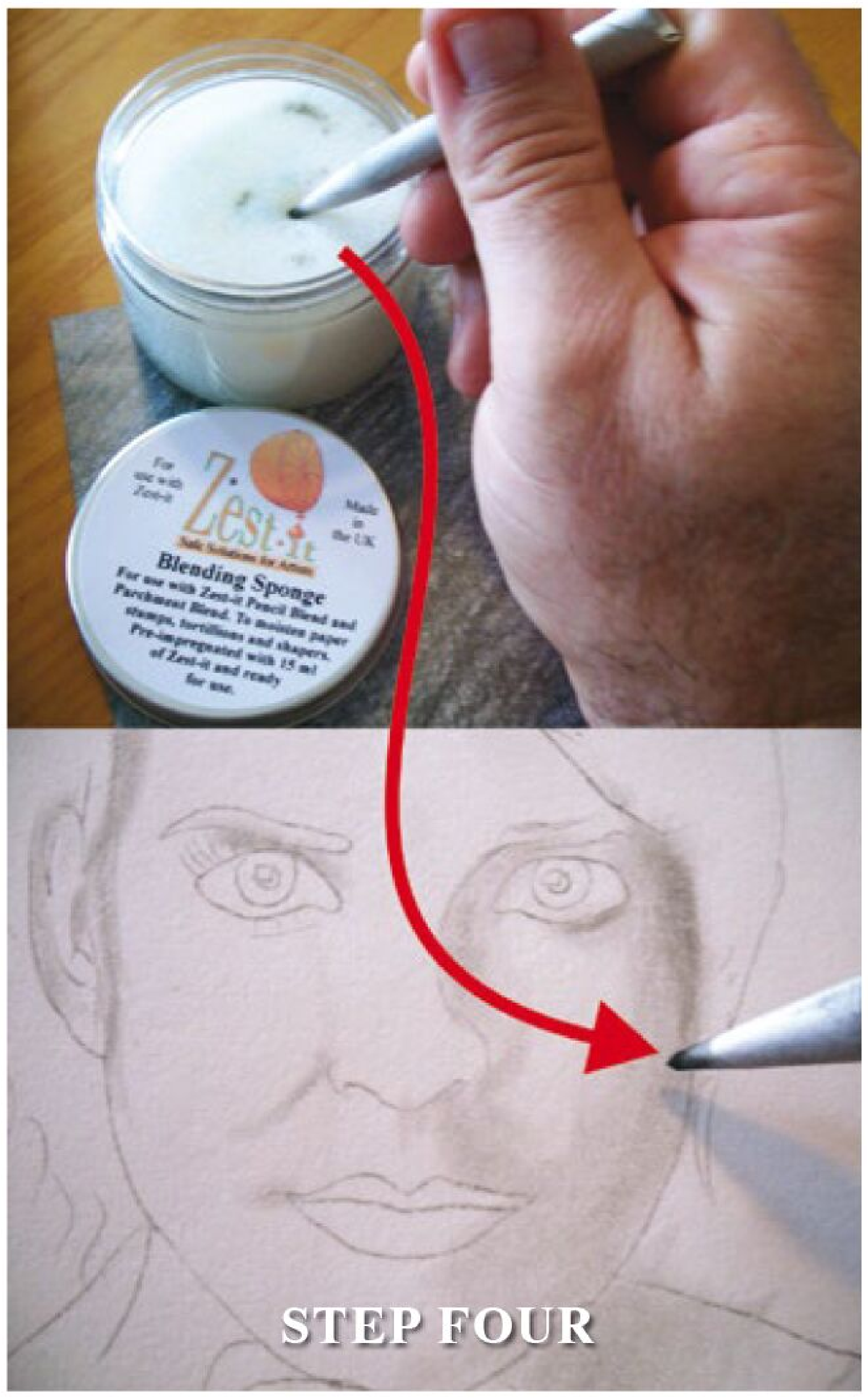
To ensure I had quality equipment I went online and purchased a good set of Faber Castell drawing pencils (4H to 8B), an A5 Helix Pencil Sharpener which I believe is the best in the marketplace, a Faber Castell Pencil wrap which holds 36 pencils, assorted erasers and a small pencil sharpener. I bought two kneadable erasers but with the portraiture work I am doing, I find the Faber Castell Dust-Free Eraser the best one for the job (I use one for blending the graphite powder from the 6B pencil and one for actual erasure work). To get my supply of graphite powder I rub my 6B pencil on paper then lightly move my eraser back and forth across the paper to 'pick up' some graphite powder for blending.



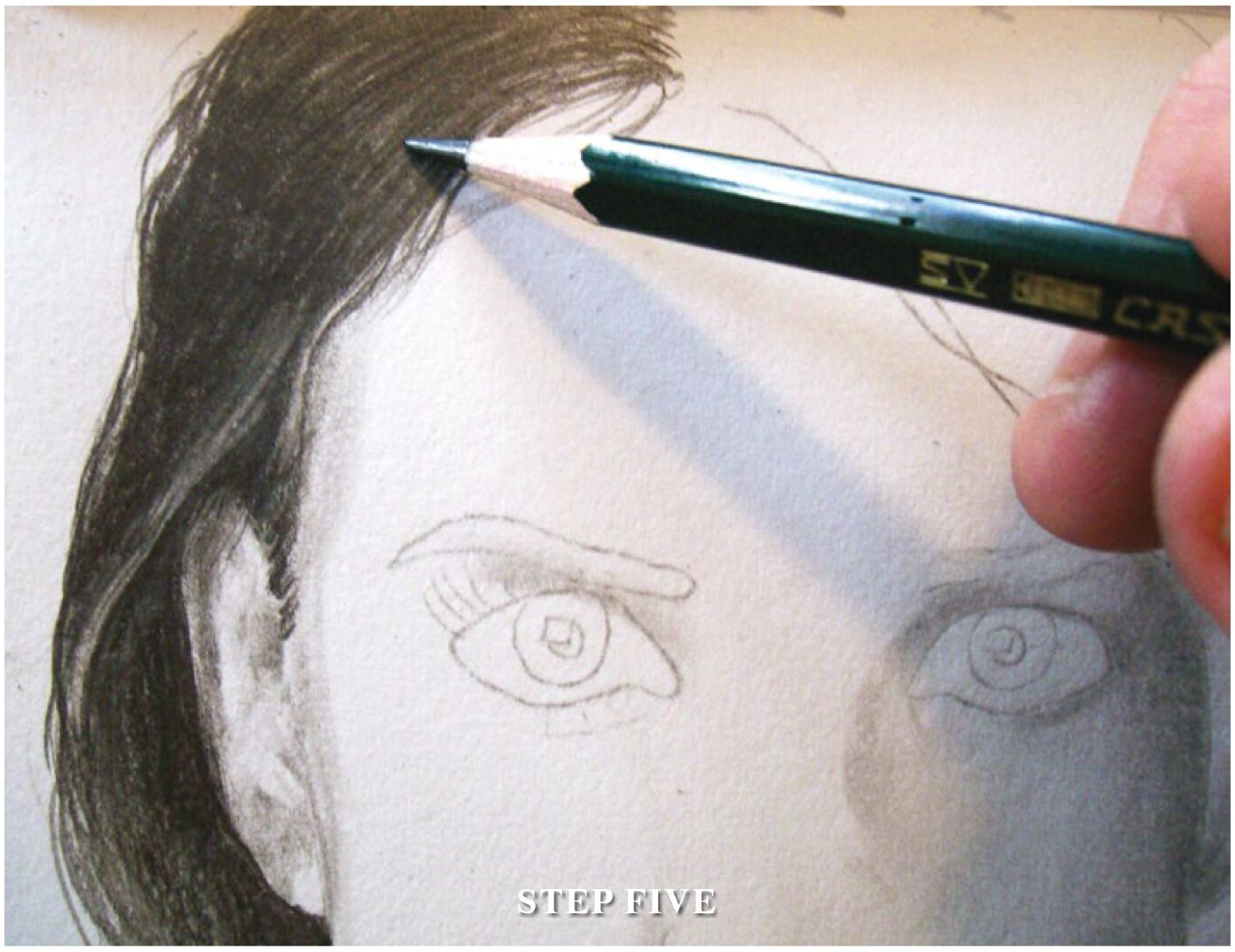
STEP TWO



STEP THREE



STEP FOUR



STEP FIVE

STEP ONE

After choosing your photograph for the portrait, print it out and draw in the five by five square box grid over the photograph. Duplicate the grid onto your cartridge paper. Draw in the rough outline of the face to ensure the proportions are correct. Use a 2H pencil for this but not too heavy as 'H' pencils tend to leave dents in the paper when you erase the lines.

STEP TWO

Erase the grid lines with an eraser and touch up the areas where the eraser removed components of the drawing

STEP THREE

At this stage I scratch some graphite powder onto a sheet of paper by rubbing a 6B pencil across the paper slowly building up a 'pile' of graphite. When this has been done I then rub my Dust-Free eraser into and across this pile picking up graphite as I go. I then gently use my eraser as a drawing implement by placing the facial shading in place.

STEP FOUR

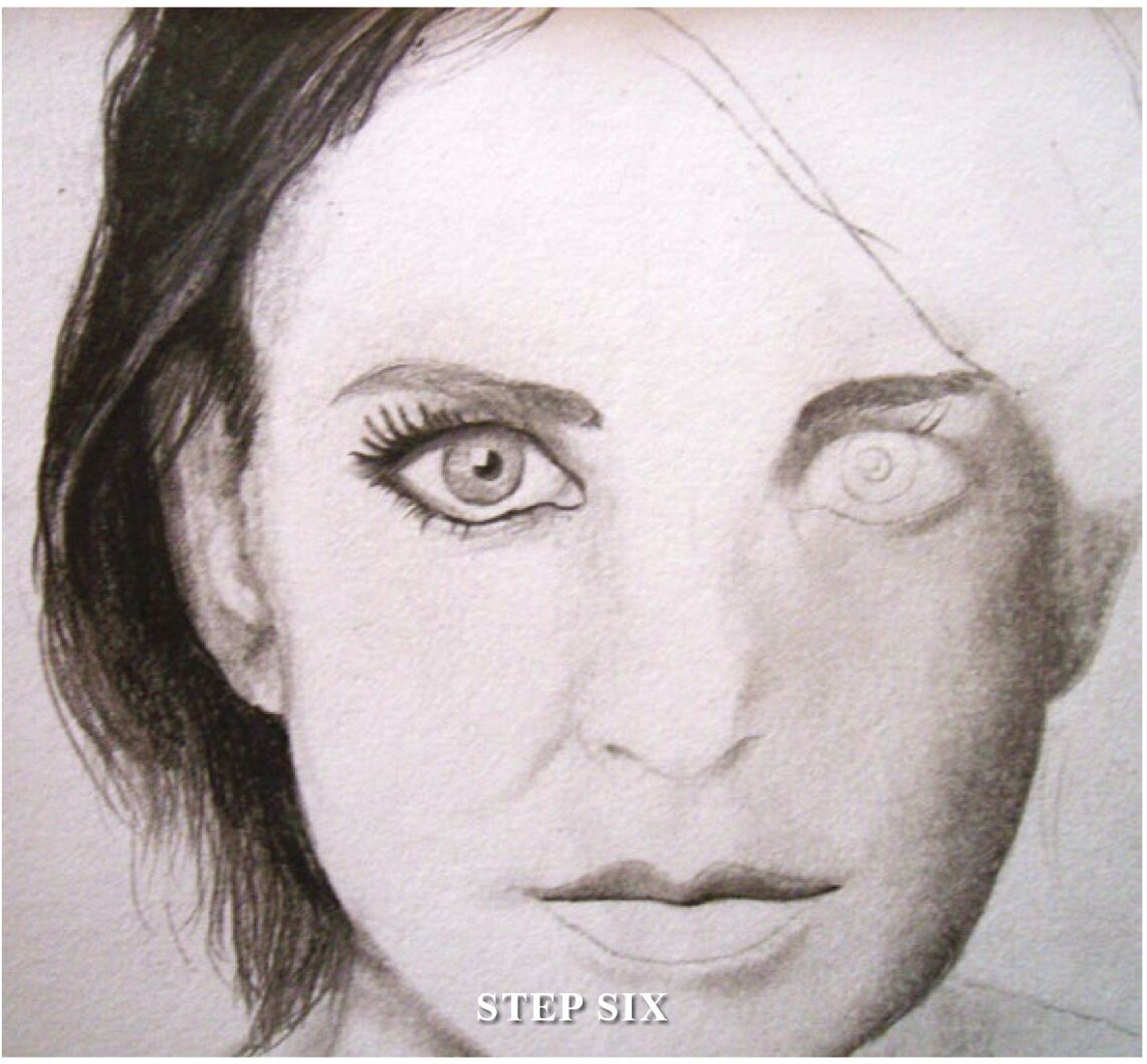
This is where my Zest-it comes into play. I ensure my Zest-it sponge is moistened (if it isn't just add 5ml to the sponge) and my Tortillons are ready. These Tortillons or Blending Stubs with Zest-it give the sketcher a powerful combination when it comes to perfect blending. So, here I dip my Tortillon into the moist Zest-it sponge and start blending the shadows put down in STEP THREE. Keep dipping and blending until you see the facial dimensions appear.

STEP FIVE

If you are right-handed, always start your drawing on the left side of the paper and vice versa for molly dookers. This will ensure you do not drag your hand across already completed pencil strokes. I always start with the hairline and work across the face from there. Hair most always has a shine in it so to make this appear, I use the clean sharp edge of an eraser and flick it through the dark pencil marks to remove the graphite, leaving

ARTIST'S HINTS AND TIPS

- Always buy quality pencils and get to know your B, F and H ratings.
- I recommend at least 6 Faber Castell Dust-Free erasers.
- Over the years I have never had an ounce of trouble with the A5 Helix Pencil Sharpener.
- Never buy paper less than 150gsm.
- Always put down a lighter grade pencil first as it is easier to darken an image than lighten it.
- Look after your pencils by packing them in either a wrap or a tackle box with bubble wrap as there is nothing worse than sharpening a pencil with broken lead segments every 3mm or so.



STEP SIX

lighter strips on the paper. When you draw hair your pencil must be sharp so as a hint I tend to roll the tip of the pencil around which gives me a sharper point on the other side. I do this until I need to use my A5 Helix Pencil Sharpener again.

STEP SIX

Begin to detail the eyes. This will make or break your drawing so I recommend going in light and by this I use my 2H pencil and gently build up the shaded areas until I am satisfied with the way the eye looks. If you go in with a HB pencil or softer and make an error, then it is very difficult to eraser the mistake, so build up with the 2H and be patient with it. I also start drawing the lips in at this stage, remembering to work from left to right (for right-handers). At this stage I lightly draw in the right eyebrow to ensure there is a balance across the eye line.

FINAL STEP

With the main facial features in place now, I stand back and to get an overall feel for the portrait. It is here I use the sharpened eraser to highlight hair and shines on the skin. I also touch up with my Tortillon and Zest-it to ensure there are no sharp delineations in the blends. The drawing is now complete. ■

DERWENT

Inktense...

Vibrant ink-like colour in just one wash

Derwent Inktense pencils and blocks combine the brilliant intensity of pen and ink with the versatility of line and wash. Inspired by the traditional paintings of the East, Inktense can be used dry for rich, intense colour or washed out with a little water to create a pure, vivid and translucent ink-like effect. The strong vibrant colours work beautifully on their own or can be mixed together to create rich, subtle tones. Once dry, Inktense becomes permanent and can be worked over without affecting the layers of vivid colour underneath.

DERWENT
12 Inktense
12 Inktense
DERWENT
24 Inktense Blocks
24 Inktense Blocks

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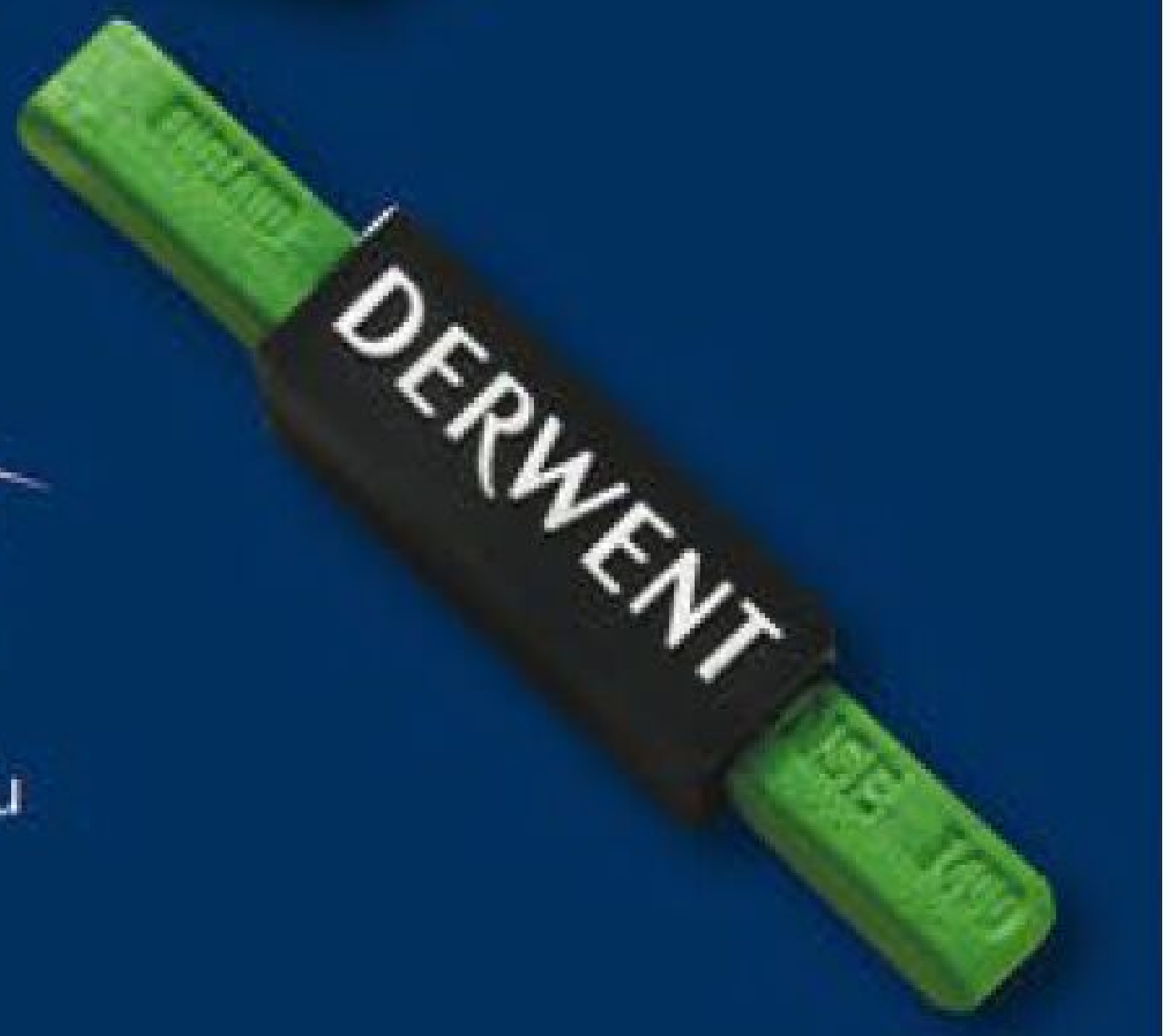


Picking Paints

Contributed

Most of us have our favourite paints, but as it's very worthwhile to keep abreast of what's available, we're delighted to bring you this handy guide.

PAINTS FROM S&S

Acrylics

Daler-Rowney Cryla Heavy Body Artists Acrylic

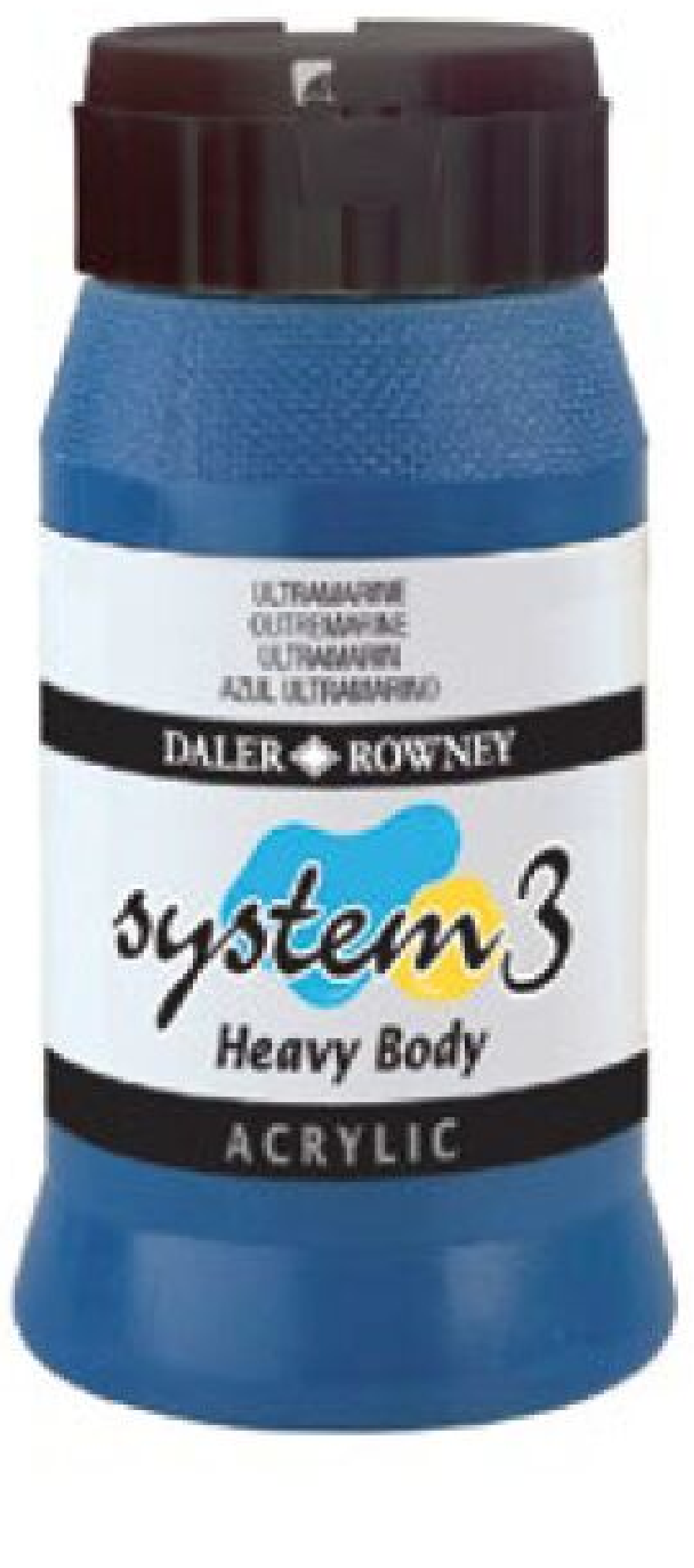
Cryla was the first ever Artists Acrylic produced commercially, introduced into Europe in 1963 by the Rowney Company. Cryla Artists' Acrylic colour is a very heavy-bodied colour with a high loading of the very purest, permanent and lightfast pigments. They are characterised by their thick buttery consistency, their uniform eggshell finish across all the colours in the range and the minimal colour shift from wet to dry. A high quality, acrylic co-polymer is used as the binding agent in Cryla's manufacture which prevents the shift in colour from wet to dry. The unique heavy, buttery feel under the brush and knife is popular with artists wanting to achieve a wide variety of impasto effects. The recent revamp of the Cryla range now includes a palette of contemporary colours containing modern pigments, specific primary shades as well as colours used by the Old Masters. Cryla Heavy Body Artists Acrylic is water-based so can be thinned with water if a thinner consistency is desired. When dry, the final film is permanent, lightfast, water-resistant and very flexible so is able to withstand the natural flexing of canvas and wood panels without cracking. Cryla is compatible with all of the Daler-Rowney mediums allowing for the creation of a wide range of effects. There are 87colours in the range over 4 price series.

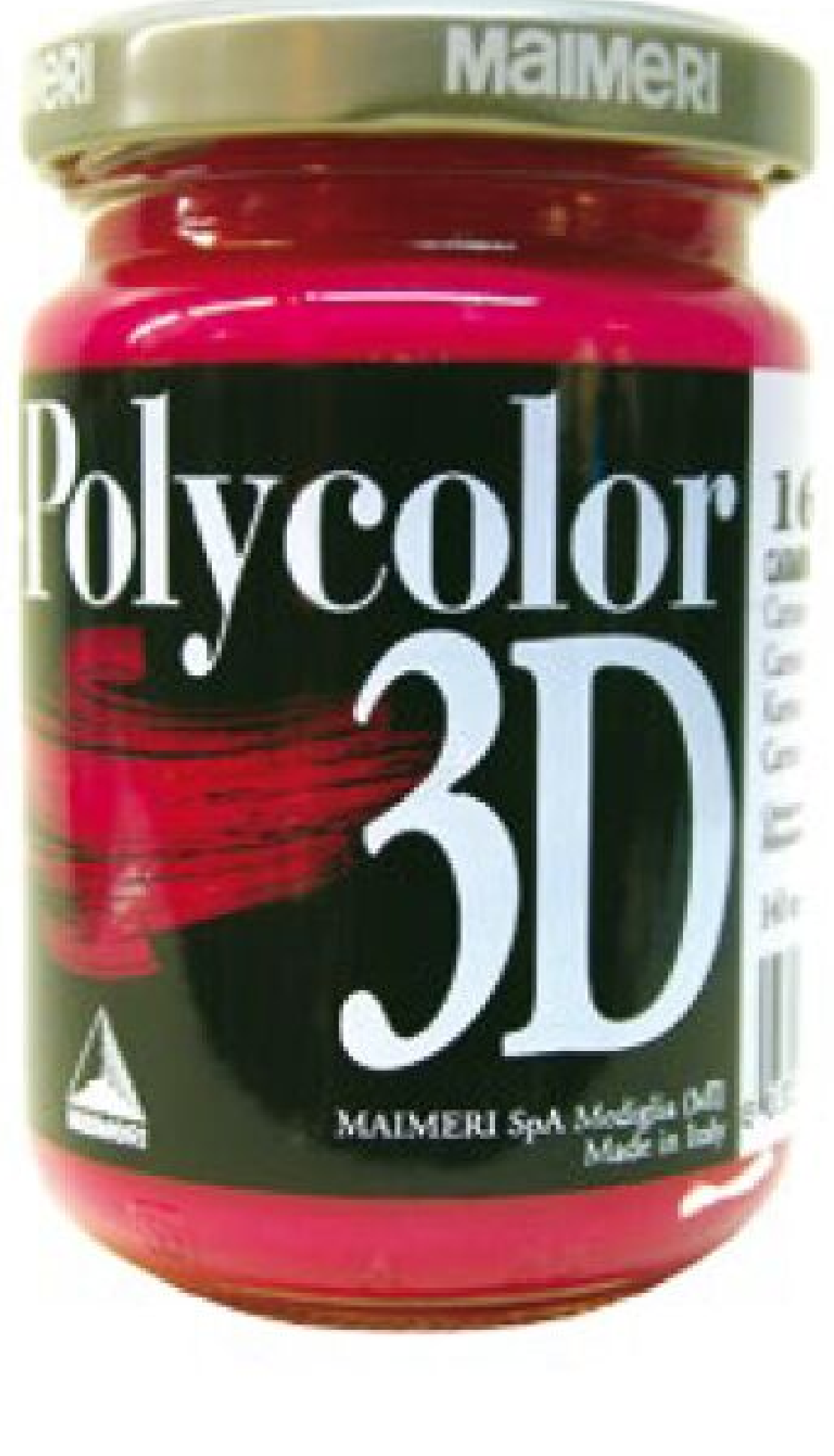
Daler-Rowney System 3 Original and System Heavy Body

Daler-Rowney's System 3 is a complete painting system. With Original and Heavy Body versions it is a highly versatile water-based acrylic offering all the virtues of lightfastness, permanence, durability and covering power, providing an excellent painting experience at an economical price. Only the highest quality pigments are used in the manufacture of System 3 Acrylics and they possess a significantly greater pigment loading than comparable acrylic ranges in this class. The comprehensive range of colours (47 colours plus 13 fluorescent in System 3 Original and 34 colours in System Heavy Body) are highly permanent, water resistant and flexible once dry. System 3 Original colours can be thinned with water to pale washes or used directly from the tube; each form dries quickly to create an insoluble film.

The quick drying properties enable the artist to work quickly, superimposing or juxtaposing colours without unnecessary fuss. The excellent covering power of System 3 Original colours make them ideal for large works such as murals or where large amounts of paint are required. System Heavy Body is the perfect complement to System 3 Original acrylics. It is a revolutionary, ultra-thick acrylic colour with an oil-like, heavy and buttery consistency that dries with an oil-like

MAIMERI
ACRILICO





MAIMERI
Polycolor
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DALER ROWNEY
GRADUATE
acrylic
Primary
159
Silver Imit
702

gloss. System Heavy Body colours are suitable for painting on any semi-porous surface that is free of grease and dirt. As with System 3 Original colours they are ideal for use on canvas and paper but are also suitable for painting on brickwork, plaster, hardboard, MDF and fabrics if primed with Daler-Rowney Gesso. System Heavy Body can even be applied to difficult surfaces such as laminated plastics, glass or glazed ceramics if the surface is abraded, roughened, etched and/or suitably primed.

Daler-Rowney Graduate Acrylics
Daler-Rowney Graduate acrylics are a quality range of student acrylics at a very affordable price. The range features bright and strong colours that are water based and solvent free. Daler-Rowney Graduate acrylics have a high pigment loading and flow easily across surfaces such as paper, primed board and canvas. The 48 colours are fast-drying, durable and flexible, so paintings will last a long time. Paper and canvas coated with Graduate Acrylic can be loosely rolled and stored without fear of cracking. They are compatible with most Daler-Rowney acrylic mediums.

Maimeri Polycolor Fine Art, 3D, Reflect and Body Acrylic colours
Maimeri Polycolor has been appreciated by European artists for many years for its versatility, rich consistency and body. It contains a special ultra-fine acrylic emulsion binder, a high tech product that dries to produce an extremely strong, resistant, supple and opaque film without sacrificing colour brilliance. Polycolor dries to a permanent velvety matte, gouache-like finish and because it is formulated with highly concentrated, premium pigments, it offers excellent coverage and colour impact - 100ml will cover about three square metres! Each of the 54 shades can be painted over or mixed with any other. Polycolor is unique because it is the ideal medium for many painting methods and techniques. It is especially good for outdoor work such as murals. The Polycolor range is supplemented by three additional Polycolor ranges which can be used by themselves or to enhance the original Polycolor colours. Polycolor 3D is a new generation of tinted acrylic paste with excellent elasticity allowing artists' to create fantastic relief effects while still retaining its strong, compact colour and brilliance. The 24 colours are intermixable, thick, dense and extremely soft. Due to its comparatively low specific weight, Polycolor 3D is ideal for the application of thick layers of colour. The high quality resin in the formulation ensures the paint is perfectly elastic and can be applied to any support, even flexible ones.

The colours can be easily modelled and shaped with a brush, painting knife or spatula. Polycolor "Reflect" colours are a range of 8 exceptional tints that allow the user to experiment with and capture light then reflect and multiply it with the stroke of a brush. With the use of pearlescent pigments to accentuate colour luminosity to the hilt, fragments of light can be captured and incorporated into the paint to give extraordinary shadings to finished artworks. Polycolor "Body" acrylics are a range of eight rich, doughy, dense and painterly pastes with an extremely plastic consistency. They were initially designed to complement the range of Polycolor 3D but are compatible with all acrylic paints. They can be spread straight from the jar onto canvas or any other support as a 3-dimensional modelling material.

Maimeri Polyfluid Acrylics
Polyfluid Acrylic Colours are a brand new range of 48 water- resistant, glossy, non-toxic, quick-drying, water-based range of acrylic colours. They are extremely easy to apply and the advanced resin used in Polyfluid's manufacture ensures adherence to almost every type of material including canvas, paper, plastics, textiles, wood, metal and resin. Polyfluid can be used for painting on any support that is absorbent or flexible, natural or synthetic. Materials such as glitter, powder or fragments can be easily added to Polyfluid to enhance your creation. Polyfluid combines easily with the Polycolor range of acrylics and mediums to enhance and define details and provide a contrast with the matt finish of Polycolor. Polyfluid colours are easily mixable and do not lose any gloss or vivacity when diluted. There are 29 colours plus colourless medium available in 60ml bottles.

Maimeri Acrilico Acrylic Colours
Maimeri Acrilico acrylic is a new generation of acrylic paint manufactured from high quality pigments and state-of-the-art acrylic resin. An excellent all-round paint for professionals, leisure painters and students, the 79 colours are bright, vivid and clean, composed of top quality pigments carefully ground, dispersed and stabilised and chosen in order to create intense and luminous shades. Acrilico colours are lightfast and the highly concentrated acrylic resin polymer provides a high viscosity, good binding and adhesion

DALER-ROWNEY
EGG TEMPERA
STARTER SET

ROWNEY Artists' OIL COLOUR
ROWNEY Artists' OIL COLOUR

Richeson Oils
ICE BLUE
TURQUOISE
PRUSSIAN BLUE

characteristics, UV resistance, colour retention and excellent covering power, allowing it to be easily applied even on unprepared supports. Once dry, Acrilico colours are flexible and do not crack or flake and they also become impenetrable and will not absorb dust and do not react to atmospheric or external conditions.

Casein Colours

Richeson "Shiva" Casein Colours

Fast drying, re-workable, water-soluble, "multi-media" colours. Few artist colours are as easy to handle or allow the artist to learn such a variety of painting techniques. Combining this variety of styles and textures in a singular composition is what makes a Casein painting so striking, an effect that is enhanced by their rich and intense colour. They can be applied in any manner, from impasto to thin watercolour washes. They have an exceptional integrity of colour and always dry to a perfect matte finish which makes them excellent for art reproduction. Casein, though naturally matte, can be brought to a satin sheen by buffing with a soft cloth. If the artist desires a gloss finish, the painting can be varnished. Caseins may be used to successfully produce a painting with the transparency of a watercolour, the smooth opacity of tempera and gouache, the heavy textures of acrylics and oils, or anything in between. Caseins are water soluble, but they dry rapidly and become impervious to moisture. All Shiva casein colours are chemically pure pigments and are permanent to light, gases, alkalis, and acids. They may be applied on almost any grease-free surface: canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls and for painting on glass - their adhesive qualities are excellent. Where it often takes hours before a section of an oil painting can be reworked, it takes only minutes before a layer of casein can be applied over another. Also, it can be continually reworked, making corrections or special effects easy without colours becoming muddy. Varnished casein painting closely resembles oils with comparably rich colours and textures. After the painting has completely dried, one or more thin applications of Shiva Casein Varnish will enhance this effect

Daler-Rowney Egg Tempera

Egg tempera is one of the oldest mediums for fine art painting, dating back to Roman Egypt and used by most of the Great Masters during the Renaissance. Egg Tempera imparts pure translucent colour with a distinctive luminosity and matt satin finish. Today, Daler-Rowney is one of the few artists' colourmen to offer it ready-mixed in tubes that are widely used by professional art restorers and specialist painters worldwide. High quality pigment is dispersed in liquid egg yolk, according to a formulation dating back to 1906. The freshness of the colour relies largely on economy of brush stroke. Thin layers of colour well-diluted with water and carefully applied in one-stroke washes to a well-planned painting, produce the wonderful translucent effect associated with the finest egg tempera paintings.

Gouache

Daler-Rowney Designers Gouache

Daler-Rowney Designers Gouache is a brilliant opaque artist's quality body colour, developed for professional designers working on illustrations for graphic reproduction. It is also widely used in fine art painting, both on its own and with transparent watercolours. The high quality pigments and superior reflective qualities of the fine white calcium carbonate specified by Daler-Rowney ensures that Designers Gouache retains its pure bright colour across all 88 colours in the range. All colours are intermixable to allow the designer to achieve a fine degree of colour matching. Daler-Rowney Designers Gouache is characterised by its fine flowing texture, tinting strength and excellent covering power and is best applied with brush, ruling pen or airbrush.

Maimeri "Extra Fine" Designers Gouache

These professional, extra-fine, opaque designers' colours are manufactured in Italy from the highest grade and finely ground pigments, producing uniform, brilliant matte colours. They are perfect for use on canvas and prepared cardboard, porous surfaces and paper. The top quality binder and high pigment concentration

and tinting strength makes Maimeri Designers Gouache perfect for airbrushing (with appropriate dilution) and all types of graphic work.
All colours are completely water-soluble and can be intermixed to create any desired shade. Maimeri Extra Fine Designers Gouache is available in 58 brilliant opaque colours including four metallics.

Oil Colours
Daler-Rowney Artists' Oil Colours
Daler-Rowney Artists' oil colours are professional quality paints designed for durability and permanence and made using only the very best materials available. Only the best pigments are used regardless of cost to ensure absolute perfection for the discerning artist. The distinctive buttery consistency of Daler-Rowney Artists' Oils derives from the use of linseed oil and wax, which acts as a plasticiser, helping to prevent even heavy impasto from becoming brittle and cracking over time. The 82 colours in the range are available in 38ml tubes in five price series.

Daler-Rowney Georgian Oil Colours
Thomas and Richard Rowney began manufacturing artist's colours in England over 200 years ago and Daler-Rowney Georgian Oil Colours have been the UK's favourite oil paints for decades. Georgian Oil Colours offer artists high quality and performance at an economical and uniform price across all colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists Oil Colours. They are carefully blended and tested to produce the most brilliant colour and match tint and texture from batch to batch. All 54 colours have fine working qualities and a high degree of performance. Daler-Rowney Georgian Oil Colours are ideal for use with a knife or a brush, allowing for a variety of effects to be achieved. Available in 38ml, 75ml and 225ml tubes. Five litre tubs available upon request.

Maimeri Puro Superior oil Colours
Puro Superior Oil Colours by Maimeri are regarded by many as the world's finest oils. Puro Oils contain pure pigment and oil – nothing else. They offer colour and purity like no other brand. Each colour in the range contains pigments of maximum quality, purity and stability combined with top quality safflower-poppy seed oils that do not yellow, to produce a perfect impasto with the highest possible degree of lightfastness for each colour. There are 80 colours in the ranges over 6 series. The transparency and lightfastness of each colour is indicated on each tube along with the chemical composition. The 40ml aluminium tubes are presented in a unique gold finish which reflects the superior oil colour they contain.

Maimeri Classico Oil Colours
Classico Oils contain the best pigments including cadmium and cobalt offering the highest degree of lightfastness for each colour - all at one price!! The pigments are exceptionally finely ground and blended with only the best quality oils - they do not contain modifying siccatives and fillers which reduce colour performance. Classico has always been a bridge between student and professional paint because the Italians rely on factory processing to bind their colours (repeated grinding of the pigments), instead of the waxes that most other student oils have as a binding agent. Artists of all abilities get better results without wax because mixing with cleaner tones avoids mud, and the extra grinding which serves to hold the paste together, makes a smoother paint that flows and covers and brushes with ease. Classico Oil colours are available in a range of 74 brilliant colours.

Richeson "Shiva Series"
Artists Oil Colours
Richeson "Shiva Series" are professional quality, superior oil colours that commenced production in the USA in 1929 and have continued to be one of the leading brands in the USA oil paint market. They have now been re-formulated to satisfy today's artists and are hand-crafted in the Richeson factory using only pure, artist grade dry pigments, each ground to its own unique degree of fineness then formulated with the finest grade of alkali-refined linseed oil under exacting laboratory controls. After manufacture, the colours are cured from 90 to 120 days to ensure they are ready for packaging and each tube label then displays an actual sample of the colour contained in that tube. Richeson Oils are guaranteed to be permanent, free from darkening, yellowing, fading and cracking and have generated positive response from America's master oil painters Daniel Greene, Ramon Kelley and Kate Palmer. These professional quality oil colours are available in 59 colours and feature traditional, Olde World pigments to produce brilliant, rich colours of buttery, reliable consistency yet are priced for everyone.

Coarsely Ground Oil Colours
There are several new ranges that allow the artist to 'go back in time' and paint in the way of the Old Masters. The Maimeri Paint Company of Italy has "re-developed" 3 ranges of Coarsely Ground Oil Colours that faithfully reproduce the colours; style and type of oil paint that was first used over 500 years ago and was common until the advent of the Industrial Revolution, when machinery was developed to produce smoother oil colours. Coarsely Ground oil colours are exactly what the name implies – they have been manufactured with pigments that have been coarsely ground and rare semi

MAIMERI PURO
116
Giallo primario
Primary Yellow
Jaune primaire

TERRE GREZZE D'ITALIA
★★★034
Terra gialla di Verona
Yellow Earth from Verona
COLORI A OLIO
OIL COLOURS

OLIO HD
MAIMERI
★★577
FIREWALL RED
Monoazoic PO5
MADE IN ITALY
OLIO HD
MAIMERI
★★573
LIFE YELLOW
Hansa Yellow 10G PY3
MADE IN ITALY

drying oils such as Walnut oil and Safflower oil, exactly in the same way as paints were made throughout Renaissance Europe. The main difference between Coarsely Ground oil colours and the more modern or 'traditional' oil colours is the pigment size. Modern paint manufacturing has enabled the pigment grinding process to become more refined. Most (if not all) modern colours are triple-ground through big, heavy mills that ensure the smallest pigment size possible, allowing for the production of smooth, buttery oil colours that are commonly used today. Coarsely Ground oil colours are not as finely ground as modern oil colours, and have been prepared with the same grain size and dispersion as paints used in the time of the Renaissance. The result is a paint that is more opaque, has a thicker paste density that accentuates the brush strokes and a rougher finished coat. The application (whether with a brush or palette knife) and finished result of paintings using Coarsely Ground oil colours are markedly different from those done with modern colours. The artist will not only need to adjust their techniques accordingly to get the best out of these paints, but also the mediums they use, specifically when thinning out these colours. It is highly recommended that these colours are not thinned with the traditional solvent based thinners such as White Spirit and Turpentine but instead use Walnut or Safflower oil. It is also recommended that hard bristle, ox hair or synthetic brushes are used to get the best finished results.

Renaissance Oil Colours by Maimeri

This line of oil colours have been "re-developed" to offer the modern painter the tonalities of the Master Artists of the Italian Renaissance – in paint composition, in pigment size and the use of rare semi-drying oils that are non-yellowing and crystal clear. Each colour in the Renaissance range has a high pigment concentration and is prepared with grain size and dispersion in walnut oil similar to those of Renaissance compositions. Most of the pigments in this range correspond to the originals; however the more toxic, unstable and hard to mix pigments have been replaced with modern alternatives. This is a small range of 11 colours over 3 series with some of the colours having been unavailable to the modern painter for 100's of years. The colours include Ceruse, Michelangelo Blue, Mummy, Bistre, Vasari Yellow, Kermes Lake, Paris Red, Vermillion, Murano Blue, Greek Green and Malachite Green. With the exception of Kermes Lake and Bistre all these tints are made with inorganic pigments based on non-hazardous metallic salts that successfully imitate the shades of traditional pigments based on lead, mercury and copper. These colours can be thinned solely with Walnut oil or Safflower oil but it is best to avoid thinning with the solvents typically used to dilute oil colours – e.g. White Spirit and Turpentine.

Mediterraneo Oil Colours (Mediterranean) by Maimeri

Throughout history, the Mediterranean has been a place that has united cultures and civilisations and, along with it, colours and tints that are unique to this beautiful area. The colours in this range are especially suited for warm, bright and luminous paintings. There are 11 colours in the range and each colour is named from the place where it has been obtained. Colours in this range include Santorini White, Trinacria Orange, Vesuvius Yellow, Damascus Yellow, Provence Rose Lake, Sevillea Red, Salento Green, Ercolano Blue, Capri Blue, Grasse Violet and the delightfully named Green Obsidian from Pantelleria. These colours can be thinned with Walnut or Safflower oil but not with traditional solvent thinners (eg White Spirit, Turpentine) as they weaken the paste. To achieve the best results with these particular colours it is recommended by to prepare the canvas with uniform, soft coats of pastel pink or yellowish pink obtained with ochre or the Italian Natural Earth colours. The Blue and Green tones of this range are particularly enhanced using these complimentary bases.

Terra Grezze d'Italia (Italian Natural Earth Colours) by Maimeri
These colours have been created from the ancient pigments used to decorate the monuments and facades of palaces throughout Italy. They are reflected in colours of Roman houses, Venetian palaces and of the Umbrian and Tuscan hill-towns that dot modern day Italy. The composition of this range is similar to those of the shades used by the old masters Tiziano, Tiepolo and others. Although the milled grain size of the dispersed pigments is larger than for other oil colours, natural earth oil colours can be used alone or mixed with any oil colour or even yolk-based tempera's to produce a denser, full-bodied oil colour that appears to give a more opaque, natural tone due to a different refraction of light. Italian Natural Earth colours are not only for traditional techniques but also satisfy the needs of contemporary artistic expression. There are 11 colours in this range and each colour is named from the place where it has been obtained. The colours in the Terra Grezze range include Carrara White Earth, Herculaneum Orange Earth, Rome Yellow Earth, Verona Yellow Earth, Raw Sienna, Venetian Red Earth, Sardinian Red Earth, Burnt Sienna, Verona Green Earth, Verona Antique Green Earth and Florence Brown Earth. These colours are formulated with natural pigments only which means that there will be slight discontinuities in colour tones from batch to batch which signifies the authentic and natural origins of the paint.

21st Century Colours
Maimeri Olio Oil Colours
Olio is an innovative new range of oil paints ideal for students and beginning oil painters. The range contains 38 high quality, well-balanced colours all at one price. Olio colours have a buttery consistency, good pigment concentration and the average drying time for the range is considerably less than for other oil colours. This decreases work time and allows the artist to use painting techniques and utensils more associated with acrylic colours while still providing the brilliance of oils. Olio oil colours are very flexible when applied in thick layers and very easy to work with and are compatible with all oil mediums. Olio colours have been manufactured with lightfast pigments, 26 of which have maximum light resistance and 22 of the colours have been formulated with just one pigment in order to create a clean, intense and luminous shade. In addition, Zinc White has been created with the much safer zinc sulphide pigment rather than zinc oxide which is classed as hazardous to the environment. Oilo is the first oil colour range to be packaged in recyclable plastic tubes. Composed of layers of plastic material coupled with an impenetrable and impermeable barrier, these Coex tubes are exceptionally resistant, manageable and practical.

Maimeri Oilo HD Oil Colours
Olio HD is a brand new range of 30 vivid, brilliant and modern colours based on high concentrations organic-synthesis pigment. These colours are the colours of the younger generation. They are the colours of the virtual world – not opaque and muted but luminous, vibrant and transparent. Olio HD is formulated with very fluid and very bright drying oils. The composition and grinding of the pigments in Olio HD diffuse the light that passes through them. They are particularly suited smooth or semi-rough surfaces with a base that is white, pale or pearl in colour. When applied in a thin coat HD oils will dry in 24 to 48 hours depending on the colour used. This makes them excellent for glazing techniques as the colour can be superimposed in a short amount of time. All tints in the range are free of substances considered harmful to your health and the environment. All colours are available in environmentally friendly coex tubes.

Paintstiks
Shiva Artists Paintstiks
Shiva Artists Paintstiks are professional grade, artists' oil colours in a convenient stick form. They are manufactured from quality pigments blended with refined linseed oil and solidified with a wax base. Shiva Artists Paintstiks can be used in conjunction with conventional oil paint surfaces, mediums and varnishes using the same techniques. As there are no unpleasant odours or fumes, Paintstiks can be used virtually anywhere at any time and form a protective "self-sealing" film when not in use - just peel the seal before using. This ensures that Paintstiks remain moist and fresh and have an indefinite shelf life. Paintstiks are available in 68.

Watercolours
Maimeri Blu Artists Watercolours
Transparency and clarity of pigments is the key to top quality watercolours. Maimeri Blu Artist Watercolours have

Oil Paint
Artist's Paintstik
Solid Paint in Stick Form

636
ROWNEY ORANGE
537
PERMANENT ROSE
588
VERMILION (HUE)
651
LEMON YELLOW
aquafine
DALER-ROWNEY
Georgian
Water Colour

been developed with pigments offering the greatest transparency, clarity and lightfastness. Of the 72 colours in the Maimeri Blu range, 52 of the colours consist of a single pigment bound with authentic, top quality gum Arabic from Sudan and distilled water, providing the user with a watercolour that has a transparency, purity and clarity unlike any other brand. The materials and manufacturing processes used by Maimeri ensure that Maimeri Blu watercolours are among the best available on the market today. Available in 72 colours over 4 series in large 15 ml tubes.

Daler-Rowney Artists Watercolours

Artists' Watercolour is a professional quality watercolour that has been used by such renowned artists as Turner and Constable. Based on the finest modern and traditional pigments, it is precisely formulated to offer unparalleled performance and permanence. Only the very best pigments, regardless of cost are used in the manufacture of Daler-Rowney Artists' Watercolour. Suspended in an aqueous solution of the finest Gum Arabic the colours and pigments in these watercolours offer an extended range of brilliant colours, designed to create perfect washes of pure transparent colour. There are 80 colours in the range available in 5ml & 15ml tubes.

St Petersburg Artists Watercolours

These are professional quality watercolour manufactured in a country rich with art history. These liquid-poured, semi-moist, full pan (3cc) and tube (18ml) watercolours are manufactured in a St. Petersburg factory that has been producing colour for over 100 years. The liquid-poured process is thought by professionals to produce the highest quality grade watercolour pans. The finest raw materials and pigments are used to guarantee the highest possible light and colourfastness. The watercolour pans are soft, rubbery and sticky and never totally dry in the pan, since they are not pressed into a mould but poured. They are useable at the first touch and avoid unnecessary wear of your brushes. There are 55 colours in the full pan range and 36 colours in the 18ml tubes.

Daler-Rowney Aquafine Watercolours

Daler-Rowney Aquafine watercolours offers artist high performance colours at an economical and uniform price across all 37 colours in the range. Aquafine watercolours are produced to the same exacting standards as Daler-Rowney Artist's watercolours. The full range gives rich, free flowing transparent colour with excellent tinting strength and working properties. All colours can be used to produce beautiful and delicate washes.

Maimeri Venezia Extra Fine Watercolours

The Venezia range comprises 36 colours in 15ml Tubes at a single price. All shades have been produced using "state of the art", recently developed and most transparent pigments available. This guarantees the highest level of lightfastness possible at the lowest price. Inorganic cadmium and cobalt pigments have been deliberately avoided in the Venezia range, using only substances of maximum safety and top performance. All colours are certified non-toxic and are ASTM-D4236 rated.

Cretacolor Watercolour Block

The Cretacolor watercolour block (Aqua Bric) is a unique painting/drawing tool. It is a watercolour block, which can be used for standard watercolour painting but is versatile enough to use for drawing by hand. The block measures 45 x 22 x 12mm and is equivalent to 12.5ml of paint. The Watercolour block is suitable for a variety of techniques including watercolour painting and drawing, sketching and drawing, sgraffito, blending and frottage. It can be used on a variety of surfaces including paper, canvas and wood and will also stick to smooth surfaces like glass and plastic. It is exceptionally lightfast even when used as a watercolour and conforms to the three top lightfastness categories. Available in 20 colours.

400
BLU PRIMARIO-CYAN
Venezia
MAIMERI

GENESIS HEAT-SET OIL PAINTS

Genesis Yellow
Genesis Red
Genesis Blue 03
Genesis Purple 03

Genesis Heat-Set Oil Paints are a unique paint which offers a non toxic, odour free and non-allergenic product as well as an unparalleled level of control when it comes to drying time.

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium, allowing you to work the way you choose. With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas, while acrylics and watercolours can dry too quickly. With Genesis, you can apply washes like watercolour artists do, or blend to your heart's content! You can apply layer over layer just as you can with other paints, but Genesis will also allow you to blend colours easily if you desire. You, the artist, at last have TOTAL control of the drying process. Simply dry the area you want to keep working on, then apply more paint, or a wash or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area, dry it straight away – no more worrying about ruining your masterpiece! Genesis offers fine control in mixing, blending and application. Artists can achieve the very clean and crisp edge that is required for detailed and realism style painting. Genesis is no different in appearance to conventional oils.

Due to their very high pigment content, colours are strong and vibrant, even after drying. Genesis instantly gives your paintings depth and allows good coverage. A tiny amount goes a long way. Of the 87 colours in the Genesis range, 79 colours are in Category 1 for light fastness, eight are in Category 2 (diox/purple values). The full range of paints, mediums and varnishes all conform to ATSM D-4236 standards thus guaranteeing strong archival qualities. Genesis Heat-Set Oil Paints are not solvent or water based. It has its own specially formulated base carrier. The full range of colours and their mediums are all certified Odourless and Non-Toxic, this allows the many artists who suffer from allergies to get back to or commence using oils.

In addition, Genesis Heat-Set Oils are great for reborning artists as the paint and mediums allow you to create the lovely skin texture required for reborn dolls.

You can read more about the product at Australia's sole supplier's website www.genesisoilpaints.com.au where you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65. Our customers normally receive their orders via Express Post within 2-4 working days, no matter where you live in Australia. You can ring or email for a free information kit.

CREATE 30 POPULAR COLORS WITH THESE 5 GENESIS® COLORS
Genesis Yellow
Genesis Red
Ultramarine Blue
Burnt Umber
Titanium White
To Get This Popular Color:
TCS #:
Use This Genesis® Mix:
Cadmium Yellow Pale
Cadmium Yellow Light
Cadmium Yellow Deep
Cadmium Orange
Flesh
Dark Flesh
Cadmium Red Pale
Red Oxide
Cadmium Red Medium
Cadmium Red Deep
Rose Madder
Alizarin Crimson
Dioxazine Purple
Prussian Blue
Payne's Gray
Dark Teal
Dark Leaf Green
Medium Leaf Green
Ivory
Genesis Yellow + Ultramarine Blue 4:1
Genesis Yellow + Ultramarine Blue 1:1
Burnt Umber + Genesis Yellow + Ultramarine Blue 2:1:1
Burnt Umber + Genesis Yellow 2:1

IT'S 2012 – SHOULD YOU GO WITH THE FLOW? – OR STRUCTURE?

Since 1964 Derivan has been committed to providing the arts community with the world's finest-quality artist acrylic colours and mediums. The founders of the company had a vision "to make available to artists worldwide a premium paint, whilst remaining environmentally and socially responsible". Derivan has consequently grown from a tiny affair (operating out of stables in Sydney's inner city) to the multinational operation that it is today. Derivan products are available not only in Australia, but also the USA, Canada, Asia, Europe and South Africa.

Derivan continues to provide the finest products that can be made, guided by the requirements of its customers. Our Matisse range of premium acrylics and mediums are all manufactured to the highest standards to ensure not only the most brilliant and pure results but also safe in the knowledge that your work will not crack, fade, or change over time in any way.

Although many companies sell many different types of acrylic paint, Matisse colours go one step further. We sell our paints in two ranges:

- Structure Formula Acrylic Paint
- Flow Formula Acrylic Paint

Matisse Structure Formula is an impasto paint. Impasto paints are known for their thick, dense formulas. Brushstrokes are immediately visible, making it particularly suitable for textured three-dimensional effects. Available in 95 colours, Matisse Structure Formula paint can also be applied with a palette knife for striking, highly textured finishes and dries to a semi-satin finish within a few hours under normal conditions. Matisse Structure Formula is completely compatible with all Matisse Mediums, these being supplementary products that can be added to enhance or change the characteristics of the paint application.

MATISSE
STRUCTURE
CADMIUM RED MED
PHTHALO BLUE
CADMIUM ORANGE
NAPTHOL CRIMSON
Impasto Medium

Matisse Flow Formula is a more flowing paint with a thinner viscosity that dries to smooth finish with virtually no texture. It is ideal for creating blocks of flat colour and for fine brushwork and does not need to be diluted. The smooth finish of this paint can also be enhanced with the use of fine natural or soft synthetic hair brushes.

Matisse Flow Formula is highly suited to mural work, acrylic canvas painting, theatre backdrops, geometrics, hard edge, and photorealism and fine detail brushwork. Even watercolour techniques can be simulated quite easily. Matisse Flow Formula can also be used for airbrushing with the inclusion of specific mediums. Matisse Flow Formula is completely compatible with Matisse Mediums.

Both the Structure and the Flow Formulas can be used together on the same painting for different effects. The colour range for both formulas is identical as are the permanency ratings.

Our Top 5 Selling Flow Formula Acrylic Paints:

- Titanium White
- Antique White
- Mars Black
- Ultra Blue
- Ghost Gum

Our Top 5 Selling Structure Formula Acrylic Paints:

- Titanium White
- Ultra Blue
- Carbon Black
- Cad Red Med
- Phthalo Blue

Aussie colours, Aussie colours Oi! Oi! Oi!

There are also several Australian colours in both Structure and Flow formulas that were inspired by the natural elements of our unique landscape.

The story surrounding the development of these colours began with a trip by Derivan's CEO Steven Patterson to Alice Springs, Uluru and Kings Canyon. As he travelled through these areas he was struck by just how unique and beautiful these landscapes are. In particular, the harsh Australian sunlight highlighted colours that he believed had not been created before in acrylic paints, and would be ideal for use by our many landscape painters. These colours include Australian Sap Green, Australian Yellow Green, Australian Red Violet, Australian Blue Gum, Australian Sienna, Australian Sky Blue, Australian Salmon Gum, Australian Olive Green and Southern Ocean Blue.

If you paint landscapes then these colours are worth checking out at your art store, and if you haven't been to Alice Springs, Kings Canyon or Uluru, then perhaps a painting expedition is in order!

Our must try for 2012 …

We say that this is the year to try a colour you love in a different formula. So if you normally buy Matisse Structure Formula in Titanium White – and it appears there are a lot of you out there - then consider buying the same colour in Matisse Flow Formula and experiment with the smooth texture.

Fading into the Background …

Although we are well known for our artists' paints, we also have a range of paints that are formulated to act like a gesso for our artist paints. Not surprisingly, these are referred to as Matisse Background Colours.

Matisse Background Colours are an all-purpose acrylic paint that can be applied to almost any surface. They are a highly pigmented low tooth gesso, the word "tooth" referring to the roughness of the dried finish. Used directly onto wood, Matisse Background Colours will not only cover and create a suitable surface to paint on, but will also seal the surface as it has a built-in sealer.

Matisse Background Colours are also compatible with Matisse Mediums. Use MM26 Transparent Gesso mixed with the Matisse Background Colours to create a coloured primer with extra tooth for painting and use with dry pastels. A more pronounced tooth can be achieved by increasing the amount of MM26 Transparent Gesso mixed with the Matisse Background Colour.

All Matisse Background Colours are specifically designed and selected for use on canvas, board etc. However, they can be used for interior domestic decoration when stenciling or creating faux finishes. Matisse Background Colour spreads easily with brush or roller and can be applied directly from the container. This product should be applied in thin coats (no more than 0.5mm thick) to reduce the risk of cracks forming. Cleaning up is easily done with soap and water. The range comes in 250ml plastic containers, with a selection of the most popular colours available in 1 Litre pails.

Matisse Background Colours dry to a matt-velvet finish within a few hours under normal conditions. However, their low tooth surface is more prone to marking if left unvarnished. Artists can use either MM6 Polymer Matt Varnish or MM7 Polymer Gloss Varnish and Gloss Medium as a final layer to create a more resilient surface.

MATISSE
AUSTRALIAN COLOURS
MATISSE
SEASCAPE SET
MATISSE
PORTRAIT SET
MATISSE
LANDSCAPE SET
STRUCTURE FORMULA

Ready, set, PAINT!

Know a lapsed artist or someone who has always wanted to give it a try but has never got around to it? Then one of our themed sets within the range of Matisse sets available could get them off to a good start. Each theme may provide that extra bit of inspiration to someone who may be in need of a few ideas. All you need to do is add a canvas or two, a set of brushes and you've got a thoughtful gift.

- Australian Seascape Set
- Australian Landscape Set
- Australian Portrait Set
- Australian Colours Set

Another must try for 2012 - Impasto Medium

Matisse mediums are additional products designed to make acrylic paint more versatile. They can be used with either the Matisse Structure or Flow acrylic formulas. You already know our top selling paint colours, but which medium is our top seller? This award goes to our Impasto Medium.

This medium is designed to be combined with acrylic paint to achieve impasto effects by increasing the thickness and density of the paint. The word impasto refers to the application of a thick paint that leaves visible brush or palette knife marks. Although pigment-free and white in colour, it does not alter the colour of the paint. It dries to a low sheen subdued finish very similar to that of Matisse acrylic paints.

MM2 Impasto Medium can be added to either Matisse Flow or Structure acrylic paints, but is particularly compatible with the Structure formula due to its thick and full-bodied qualities. MM2 Impasto Medium can also be applied unmixed from the tub directly to a primed canvas with either a palette knife or brush. Once dry, it can then be painted over with the Matisse acrylic paint of your choice.

MM2 Impasto Medium dries with a very open matrix that allows blends of this medium and Matisse colours to be applied much more thickly in a single application than paint, without the fear of shrinking or cracking. However, extremely thick layers and extremes of temperatures/humidity whilst working are best avoided.

We've put on our painting caps …

Actually, we've put the painting caps on our paint tubes! Innovation is all in the details and at first glance our new cap may not look all that different from our old one, except for the fact that it is now clear. However, closer inspection reveals that this cap now has a unique flip-top action, making it easy to use and practical. Features include:

Single handed use. Hold, flip, squeeze, and flip back down. All with one hand. Much easier than screwing around with screw caps.

Clear colour enables you to see the colour in the tube even when the cap is on and closed.

Can be used as a screw cap as well like our previous caps. We didn't want to rock the boat too much!

Look out for our news caps in 2012 next time you are at your local art store. Remember, the new ones are clear and the old ones were white.

DERIVAN –
Inspire Innovate Create
For further information or location of your nearest stockist of Matisse products please visit www.derivan.com.au or contact Derivan on 02 9736 2022 or email derivan@derivan.com.au

CHROMA PAINT CLASS 101

Not all paints are created equal. They are manufactured for a particular user level and budget.

There are expensive professional quality paints for serious artists, very cheap paints for young children and a wide variety of categories in between.

This article will help you understand just a little about how paints are made and what the important differences are between them.

All paints are made up of two main components – pigments and binders. Pigments give the paint its colour and the binder is the clear substance that the pigment is suspended in.

Pigments

The quality and amount of pigment used is the single most important factor in determining the cost of a paint.

Pigment Load - How much colour is in the paint?

In simple terms, if a paint contains a lot of pigment then it will have a strong colour and tend to be expensive and cheaper paints contain less pigment. It can be tempting for paint companies to cut the cost of their paints by reducing the pigment load to a minimum and while this will certainly lower costs, it also dramatically affects the quality of the paint. A paint with a low pigment load will not cover well and usually dries to a dull lifeless colour. All paints tend to look nice and bright when they are wet but to really put them to the test, paint them out over a high contrast pattern like on our Leneta card and let them dry. It does not take an expert to see that some paints cover better than others and dry with more vibrant colours.

Pigment Cost

The cost of each different coloured pigment can vary dramatically, from a just few dollars up to hundreds of dollars per kilogram. This is because some pigments are made from very cheap plentiful materials whereas other colours are derived from rare expensive resources or involve complicated chemical reactions to create. For example, the brown colours like Raw Sienna are based on different coloured clays that are readily available and easily processed into pigments. Cobalt Blue on the other hand is the result of a series of chemical reactions using rare minerals and metals. The lengthy process and cost of the rare materials involved makes Cobalt Blue one of the most expensive colours.

Series

Due to the big difference in price between certain pigments, artists' colours are sold in different series. The cheaper pigments are in series one and the more expensive pigments in higher series. Atelier Interactive has six different series ranging from about $8 a tube for Raw Sienna in series 1, up to $30 for Cobalt Blue in series 6.

Hue

Some higher series colours are so expensive that we have given consumers a choice by creating cheaper pigment mixes that closely match the expensive colour. These colours are called "Hues" and you will find the word "Hue" after the original name eg in the Atelier Interactive range Cobalt Blue Hue is in series 2 and Cobalt Blue in series 6.

Lightfast Pigments - Will the colours fade in the sun?

Pigments come from many different sources and some are resistant to fading and others are not. As a general rule lightfast pigments cost more than the ones that fade. The term "Artist's" paint has previously been reserved for lightfast paints only but now this is not always the case so choose carefully - If a paint makes no specific claim to being lightfast then it is almost certainly not. Lightfastness is a very strong selling point for artists' quality paints that are much more expensive to manufacture so it is always mentioned somewhere on the tube or colour chart.

Lightfast Testing

The ASTM – American Society for Testing Materials has an internationally recognised method for testing the permanence of paints. An ASTM Lightfastness rating of 1 or 2 means the paint will not fade and is suitable for use by professional artists. The BWS - British Wool Scale also known as the Blue Wool Scale test is another reputable test for lightfastness. Chroma Artists' paints like Atelier Interactive, Archival Oils and Jo Sonja's all meet these international standards. Some companies have their own method of rating colours for lightfastness using various symbols like stars etc. to rate permanence. These claims need careful consideration by judging the reputation of the brand. Well known and respected manufacturers are unlikely to risk their reputation on false claims but a cheap import from a company you have never heard of that claims to be lightfast should be treated as suspect.

Lightfast pigments alone are NOT a guarantee of high quality paint - it is actually pigment load that determines the colour vibrancy and covering power. A paint with low levels of an expensive lightfast pigment will still give very poor results.

Opacity

The transparency of pigments vary - you can see through some colours no matter how much pigment is in the paint and others cover really well, completely blocking out the colour beneath. Chroma describes

Chromacryl
NEW THICKER FORMULA
Leading Competitor
Chromacryl
BETTER COVERING POWER
STRONGER COLOUR!
Chromacryl
NEW THICKER FORMULA
Leading Competitor
Chromacryl
BETTER COVERING POWER
STRONGER COLOUR!

the different levels of transparency as Opaque, Semi Transparent and Transparent. These characteristics are shown on our labelling and colour charts by little circles that are either filled in, half filled in or empty.

Opaque colours aren't always an indicator of enhanced colour strength or quality. Transparent pigments are actually very useful for glazing techniques. However if a paint has a low pigment load then all the colours will tend to be transparent. When every colour in a range is transparent, the paint is frustrating to use.

Single Pigment Vs Mixed Pigment
Some colours are made with just one pigment and others contain a mix of different pigments to create the desired colour. High quality artists' paint always uses single pigments where one is available but cheaper paints will often use a low cost mix of pigments. The single pigment options work best because the colour tends to be cleaner and it creates better mixes. When colour mixing, you tend to get superior results with fewer pigments as lots of different colours mixed together give dull muddy results.

White Is Important
White is by far the highest selling colour in most paint ranges and it is a very important mixing colour for lightening tones and overpainting. A lot of cheap paints contain very little white pigment at all which can be difficult for the untrained eye to spot until you actually try to do a painting. A white that does not cover well is very frustrating to use and unfortunately is so common in schools that a lot of teachers and students just assume you cannot effectively cover a dark colour with one coat of white. Chroma does not compromise on white so even our school paints like Chroma 2 and Chromacryl have quite powerful whites that covers well.

Another cost cutting "trick" used with whites is to pack them full of a cheap chalky filler that makes them cover very well but this does not make them good for colour mixing. More white than normal is needed to lighten colours and the resulting mixes end up looking flat and chalky.

What makes a good value paint?
It is normal for everyone to want to get a great bargain however usually you get what you pay for and with paint it is no different. A cheap paint that is also poor quality is not really good value at all is it? At Chroma we make paints that fit all levels of quality and price however we always attempt to create the best paint possible for each category. Where compromises have to be made we do it carefully so as to have a minimum impact on the overall quality. Here are the important factors to consider when judging the real value and quality of a paint.

Pigment load must be as high as possible to get strong colour and covering power. Fillers like chalk and clay can enhance covering power but will spoil the colours and create dirty mixes.

Watering down paint to lower the cost will reduce the price but can make the paint weak and runny. The low quality of the paint really shows when it has dried and all the water has evaporated - the colour darkens, the texture shrinks and the paint can crack, even in acrylics.

Reds and yellows are some of the most expensive colours to make but should not be downgraded to save on costs because they are important primaries and mixing colours. Always look at the reds oranges and yellows to check the quality of a paint, not the blues.

Whites should also be examined closely as it is the highest selling colour and a very important mixing and covering colour. A strong white with weak colours can actually be a negative because it can be difficult to use for colour mixing.

Lightfast pigments are the optimal in artists' quality paints but only give good results when used in high quantities. A small amount of high quality pigment will still give poor results.

The consistency and handling qualities of paint takes great skill and experience to get right but does not add significantly to the cost so even cheaper paints should have a nice quality feel.

Chroma Australia Pty Ltd
Phone: 61 2 9457 9922 Email:
marketing@chromaonline.com

0 923692 1
Pigment: PW 6, PY 65
Lightfastness ASTM 1, British Woolscale 7-6-7-6

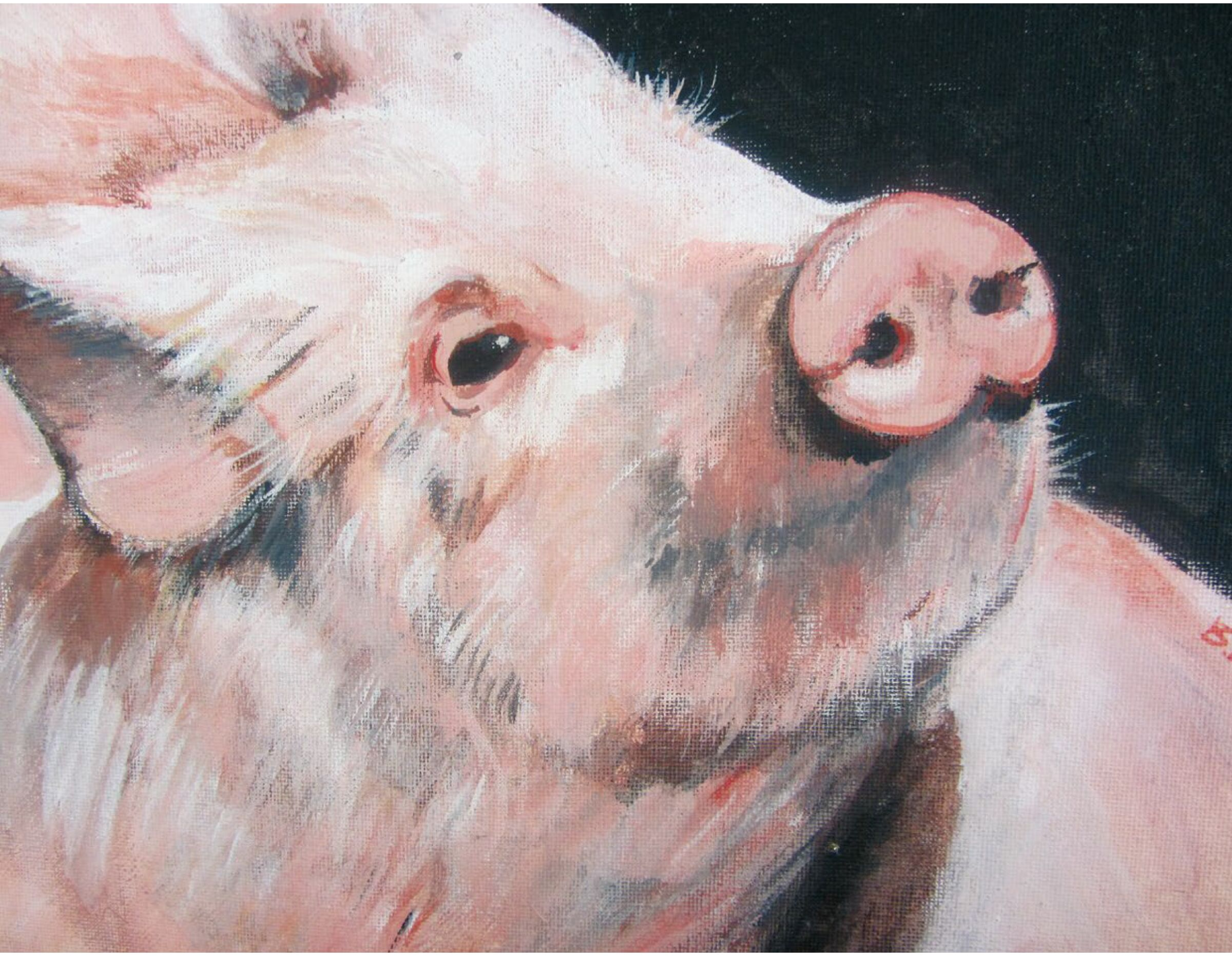
TITANIUM WHITE
● OPAQUE
Blanc de Titane
Titanweiss
Blanco Titanio

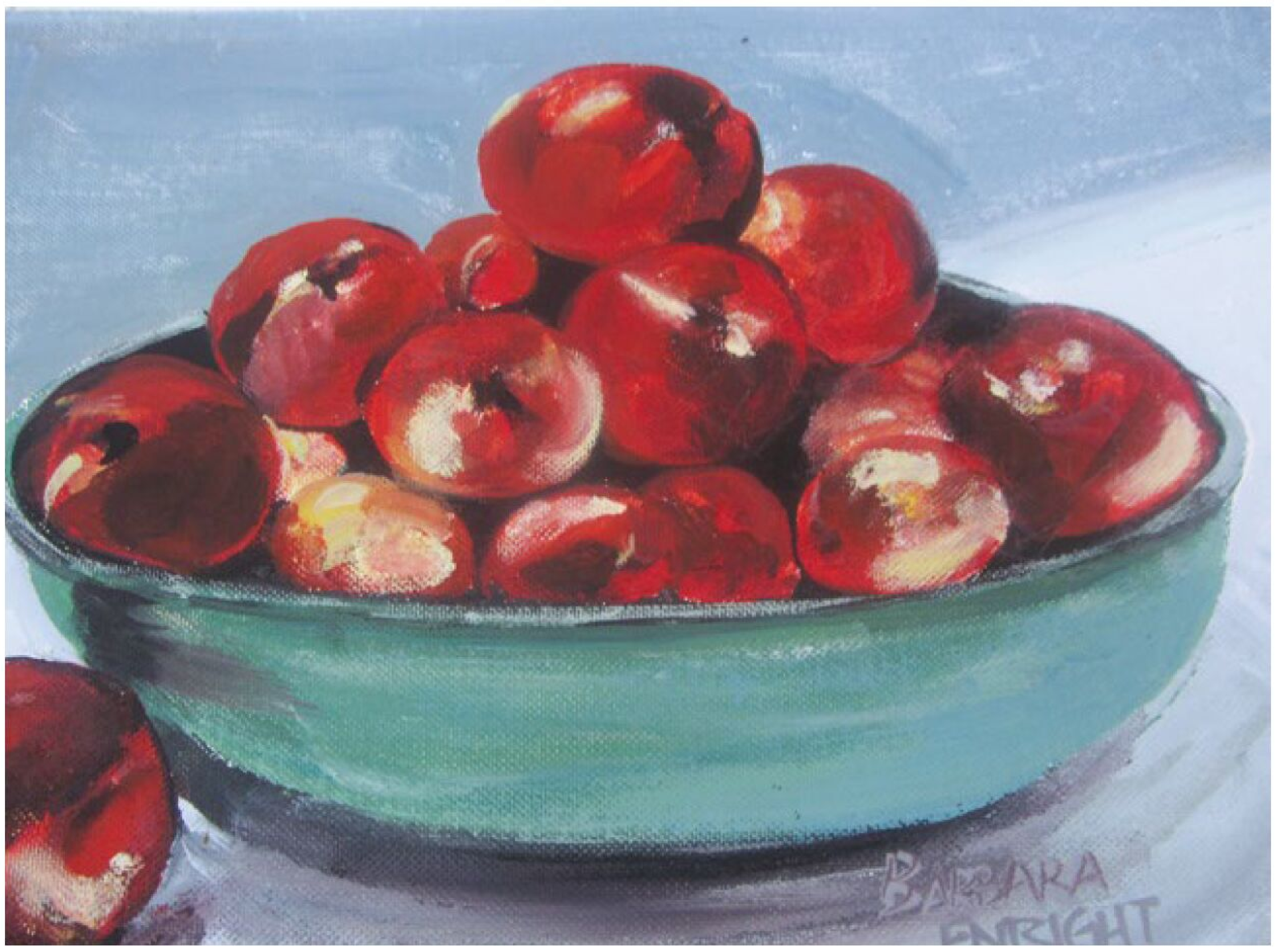
Atelier
Interactive
ARTISTS' ACRYLIC
COBALT BLUE
SERIES 1
Atelier
Interactive
ARTISTS'
COBALT BLUE HUE
SERIES 1

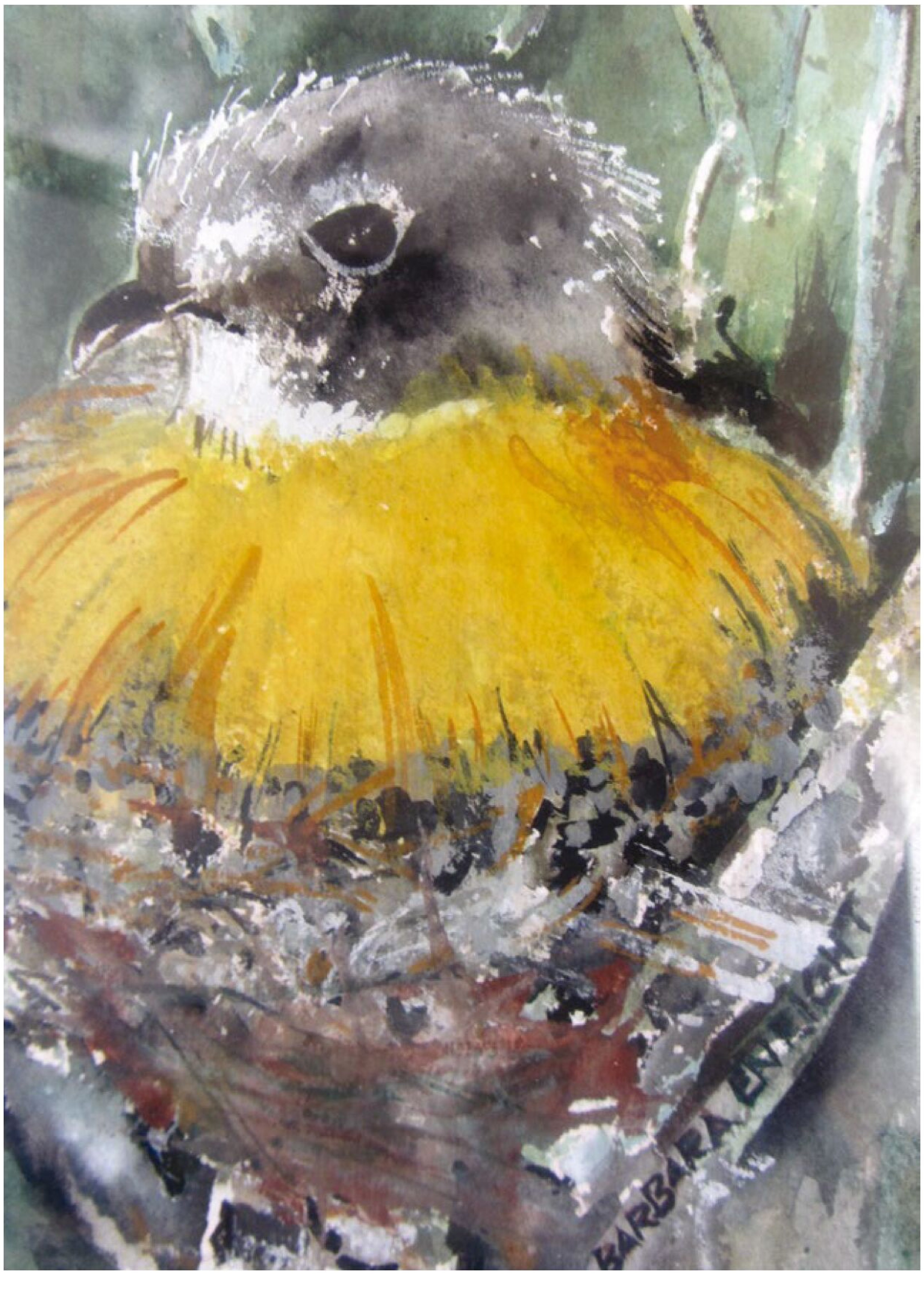
Barbara Enright

Following my Art

Discovering her artistic ability at an early age has given Barbara the confidence to follow her love of art through all of the mediums she has embraced.



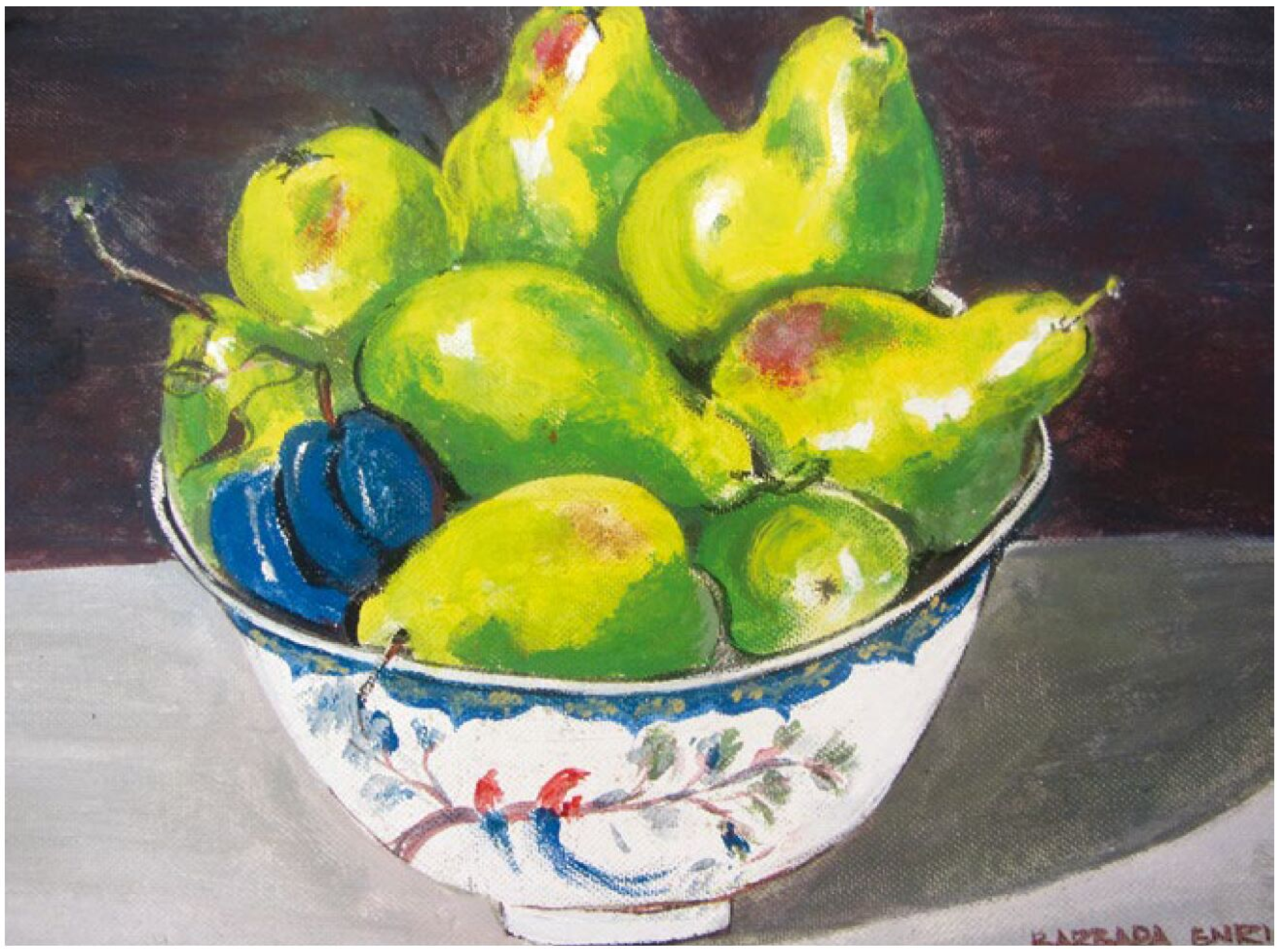


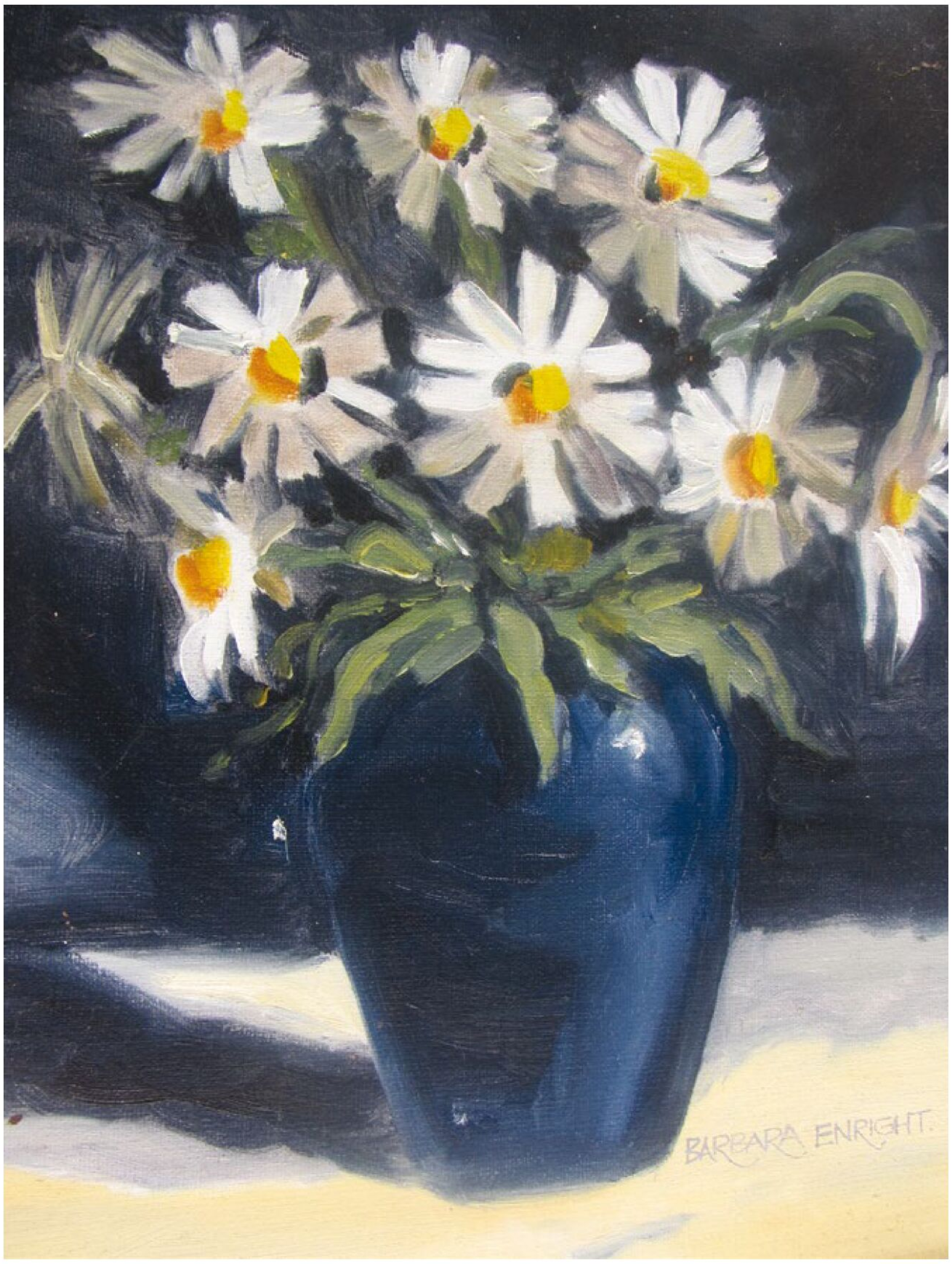


I am so grateful to have discovered my artistic ability at an early age. When I was 12 years old, I won an award in the Rockdale Council art exhibition, in NSW. That gave me all the encouragement I needed to embrace all things artistic throughout my life, starting with doodling headings for primary school books to drawing for teachers' textbooks in high school. I inherited my creativity from my paternal grandmother and it has shaped my destiny. At a time when career and business has come to an end, reinventing myself through my artistic endeavours continues to be an exciting challenge and so rewarding.

After leaving school early, my mother insisted on a tertiary qualification. She enrolled me in a TAFE "Showcard & Ticketwriting" course. I funded the three-year part-time evening course by working as an accounts clerk through the day in the NRMA's head office. When the TAFE course was completed I could hardly wait to get started working as a showcard and ticketwriter for the up-market Curzons department store in George Street, Sydney, where my passion for graphic creativity flourished. Enrolling in TAFE drawing classes satisfied my creative desire and kept me focused during my more practical career. My choice of career was the right one for supporting my lifestyle and what would become a hobby. My real love of becoming an artist would have to wait until I had time to paint for pleasure.

Though my left-handedness was an eyebrow raiser at first, I continued producing retail signage by hand for Myer Melbourne and then Grace Bros. In 1981 I had an opportunity to start my own business. "Barbara's Sign Shop" produced retail signage for the shopping centre businesses and took requests for calligraphy, personal party signs, and the occasional arty image. However, the limited



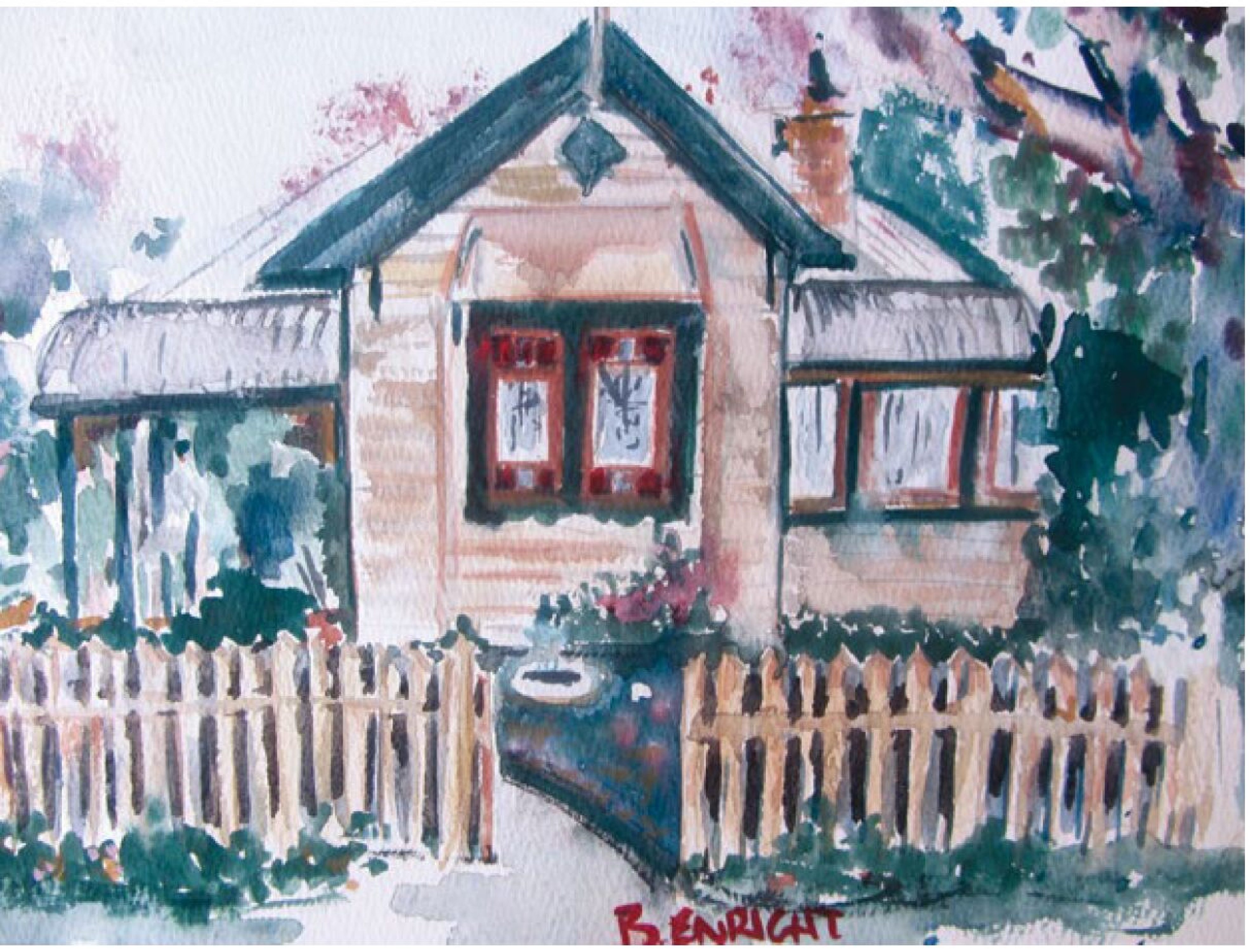


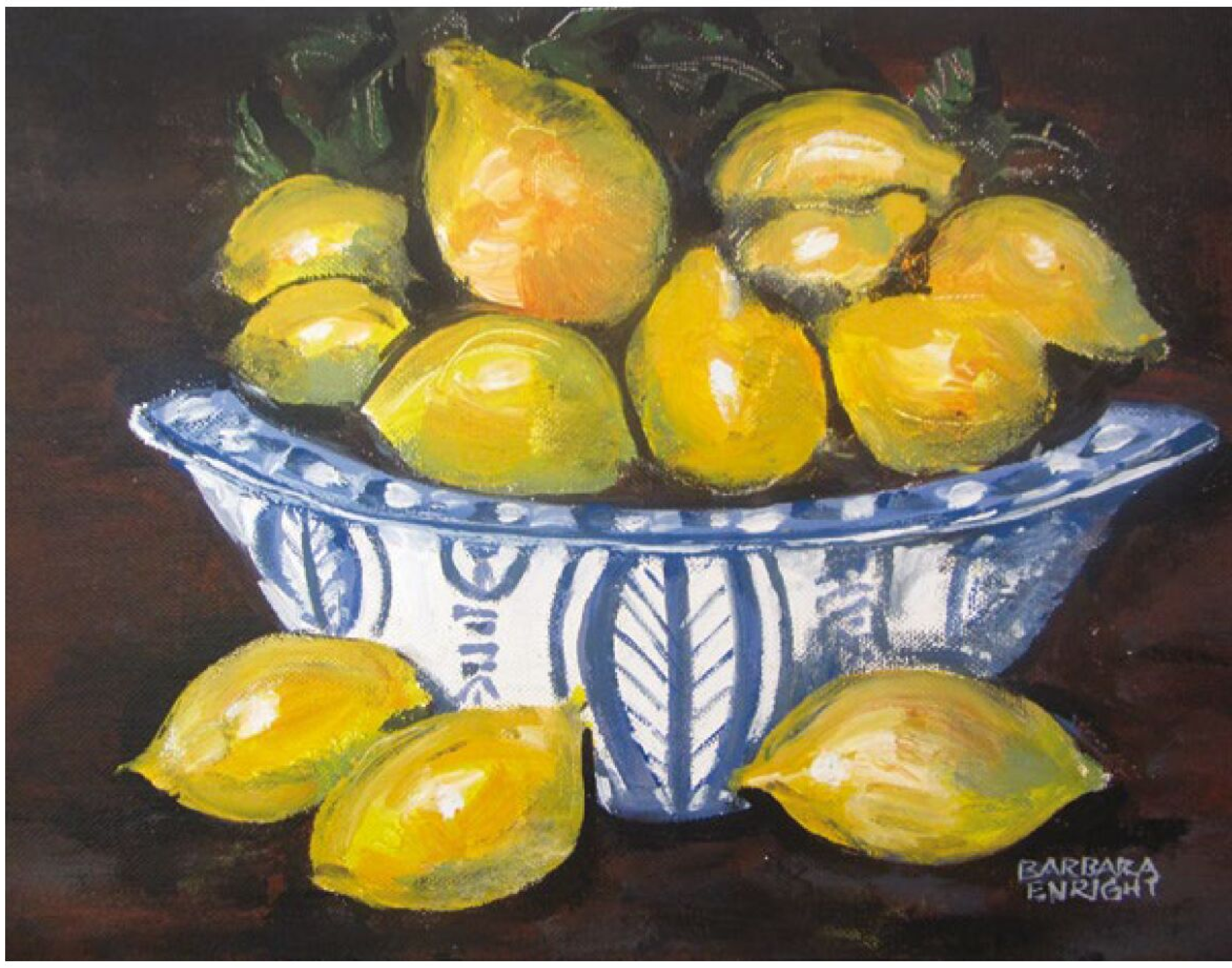
BARBARA ENRIGHT.

artistic expression led me to attend the Julian Ashton Art School in Sydney art classes at Willandra in Ryde, and also many workshops and summer schools to learn various techniques and search for artistic satisfaction.

Teaching ticketwriting and calligraphy for many years kept my passion for preserving the commercial hand skills alive, but technology eventually forced the sign industry to embrace the inevitable change. The need for hand skills was being replaced by computer-generated signage, and the art of beautiful writing and hand-written point-of-sale signs began to disappear. With the technological revolution our family business diversified. I was doing even less brushwork and my dissatisfaction grew, leading me to search for more creative outlets.

Over the years, I attended the lunchtime lectures on art history at the Art Gallery of NSW. I learnt about the great masters, their art, and their influences, and saw images of some of their most famous paintings. Those weekly trips to the gallery took me through a timeline of art, which fueled my interests even more. I became more interested in the use of oil paints and how the wonderful effects and contrasts were achieved. I admired well-known artists and how they would paint with such powerful results. I wondered what inspired them to select their subject matter and how they handled rejections of their sometimes controversial paintings. I loved hearing about what styles were developing, and the defining moments in the history of art. It started me dreaming about belonging to a circle of like-minded people who would also





enjoy building on their artistic talents.

The “Park Road Painters” formed 15 years ago. We are a group of friends and neighbours who have continued to paint monthly. There’s an exciting diversity of styles and techniques used today. With my experience of water-based paints in showcard writing, acrylics were my chosen medium at first. However, as curiosity for other mediums grew, oils have challenged me most. The painting days are a highlight for me, feeding my enthusiasm and allowing for self-discovery. They also triggered a new desire to exhibit my art.

A solo exhibition at a cafe in Dulwich Hill a few years ago was an exciting start to exhibiting, and gave me the confidence to enter the Hunters Hill Art Show. I have since exhibited in the Hunters Hill Art Exhibition, as well as the Arcadian Artists Trail and Hunters Hill’s Moocooboola Festival. What great joy I felt when some of my smaller paintings were purchased for homes overseas. My art on display in Hong Kong—an international artist! What would my grandmother say?

My commercial background contributes to the swift approach I still take to some of my works. This can be an asset when working in watercolour, although, I more often find myself taking much more time to prepare, plan and execute a piece, and instilling more depth of feeling. I find I now trust my intuition and my artworks are becoming more conceptual. I am happier and have a new sense of freedom.

The pleasure gained from painting dogs has become one of my favourite subjects. The breed of dog dictates the medium I use to recreate the dog’s special look and personality. My heart and paintbrush combine in a special connection when painting especially for someone. Sharing in the emotional effects, when one of my pet portraits has moved someone to happiness and tears as they remember their animal, is incredibly motivating.

The emotion in others provokes many thoughts and feelings about what lies ahead in my journey to create interesting and meaningful art. Feeling at one with the subject is an important tip for those starting down this path.

When I left the business life behind, I had more time to devote to art. Thanks to a suggestion by my darling daughter, I have enrolled in a Fine Arts Diploma course at The Sydney Gallery School TAFE in Meadowbank. I can hardly wait to get there each day to begin drawing, painting or sculpting. Sculpture, one of the Fine Arts subjects, has captured my imagination and given me a powerful creative charge. With no previous experience or knowledge in this subject my creative skills-set has broadened, allowing for further drawing and painting practice to be part of the sculptural process. As I begin a project, painting or drawing I become immersed in a sometimes emotional or highly personal artistic adventure.

Embracing technology once again, an online gallery showcasing my art helps me to gain confidence and continue exhibiting in a way that can reach many more people who may get enjoyment from my artistic endeavours. It is interesting that I am almost back where I started 40 years ago; learning, enjoying and expanding on a gift that my grandmother, whom I never met, passed on to me. My gallery bears her name—a tribute to her and recognition of a special creative skill that she possessed and may not have had the opportunity to develop in her lifetime. http://gallerysommerville.blogspot.com/

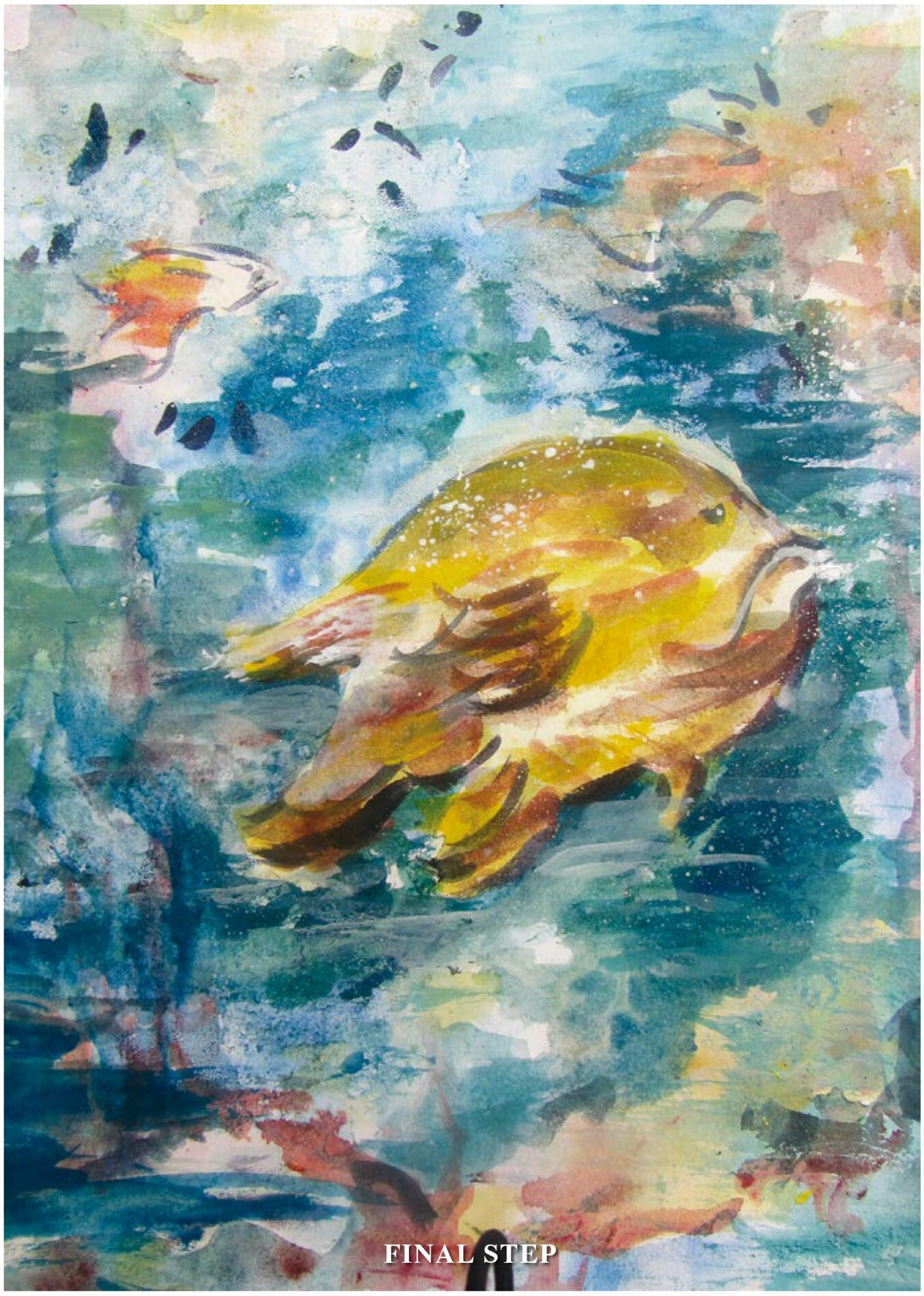
With the support and encouragement of some very special people in my life, and with my continuing desire to conceptualise, I’ll keep creating more artworks for personal pleasure and for the enjoyment of others. The support of your inspiring magazine goes a long way in contributing to that creativity. Thank you. ■

Watercolours

Marine Magic II

This watercolour technique has a loose nature to it, allowing for free artistic expression and spontaneity.

By Barbara Enright



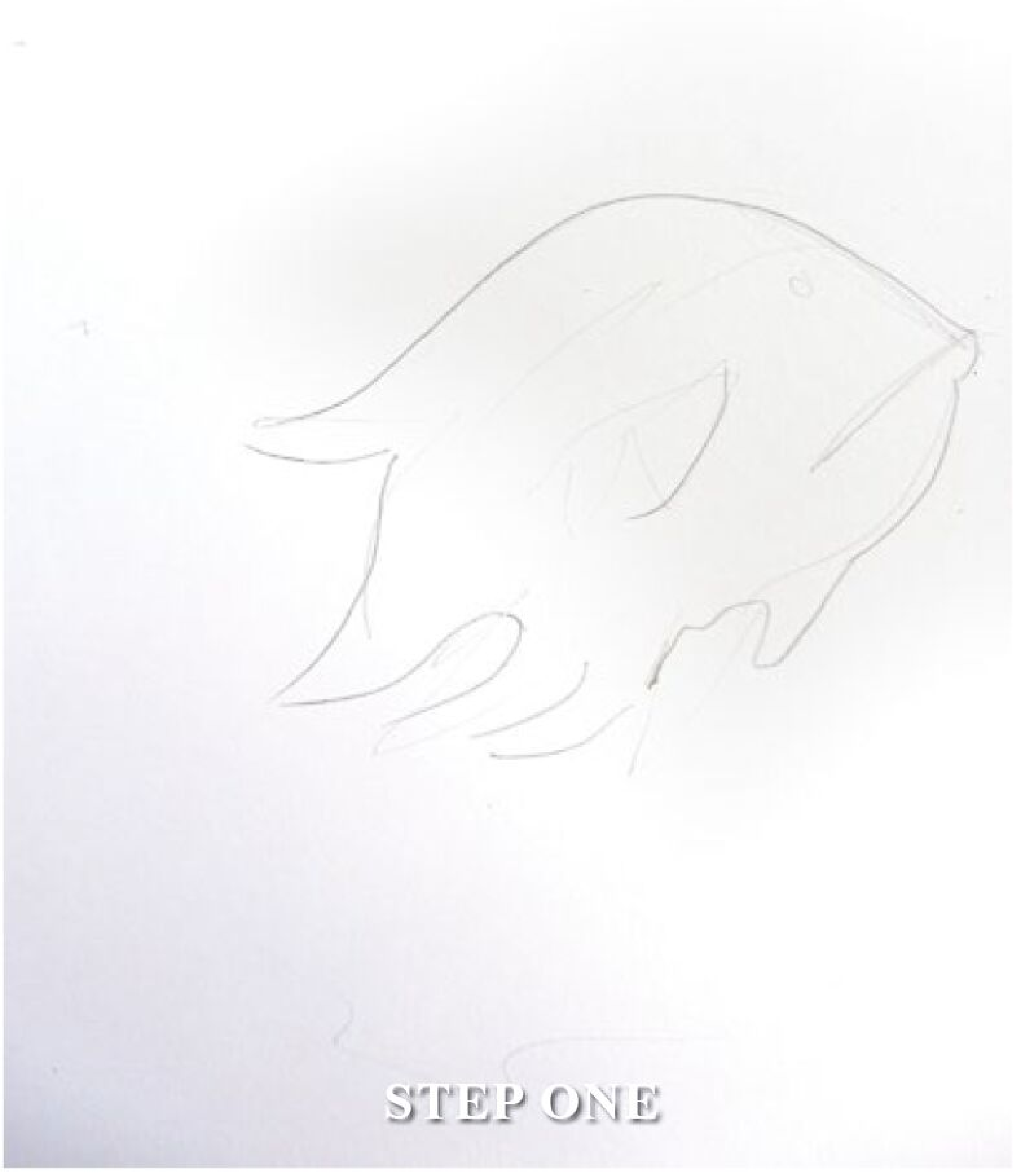
FINAL STEP

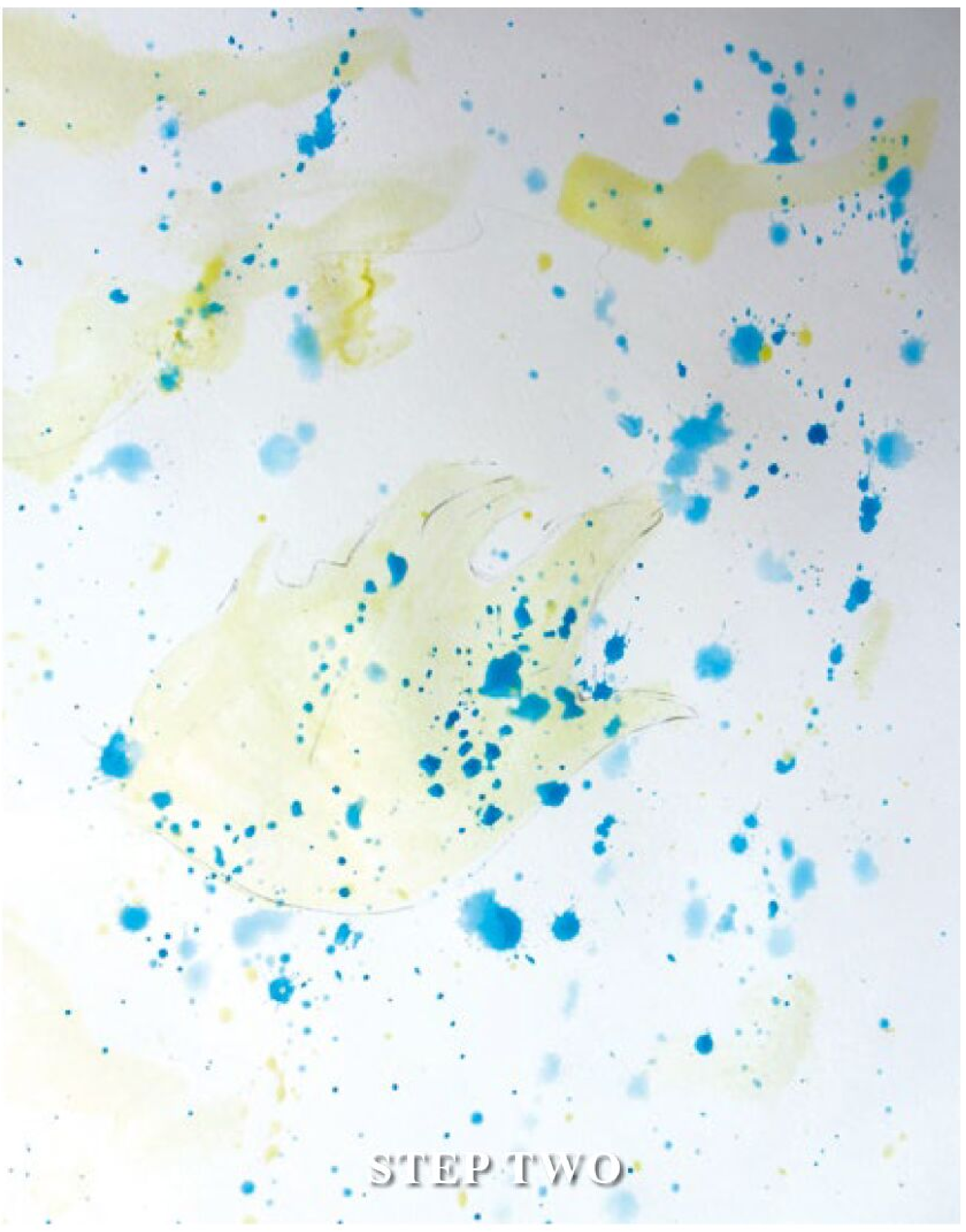
SET UP

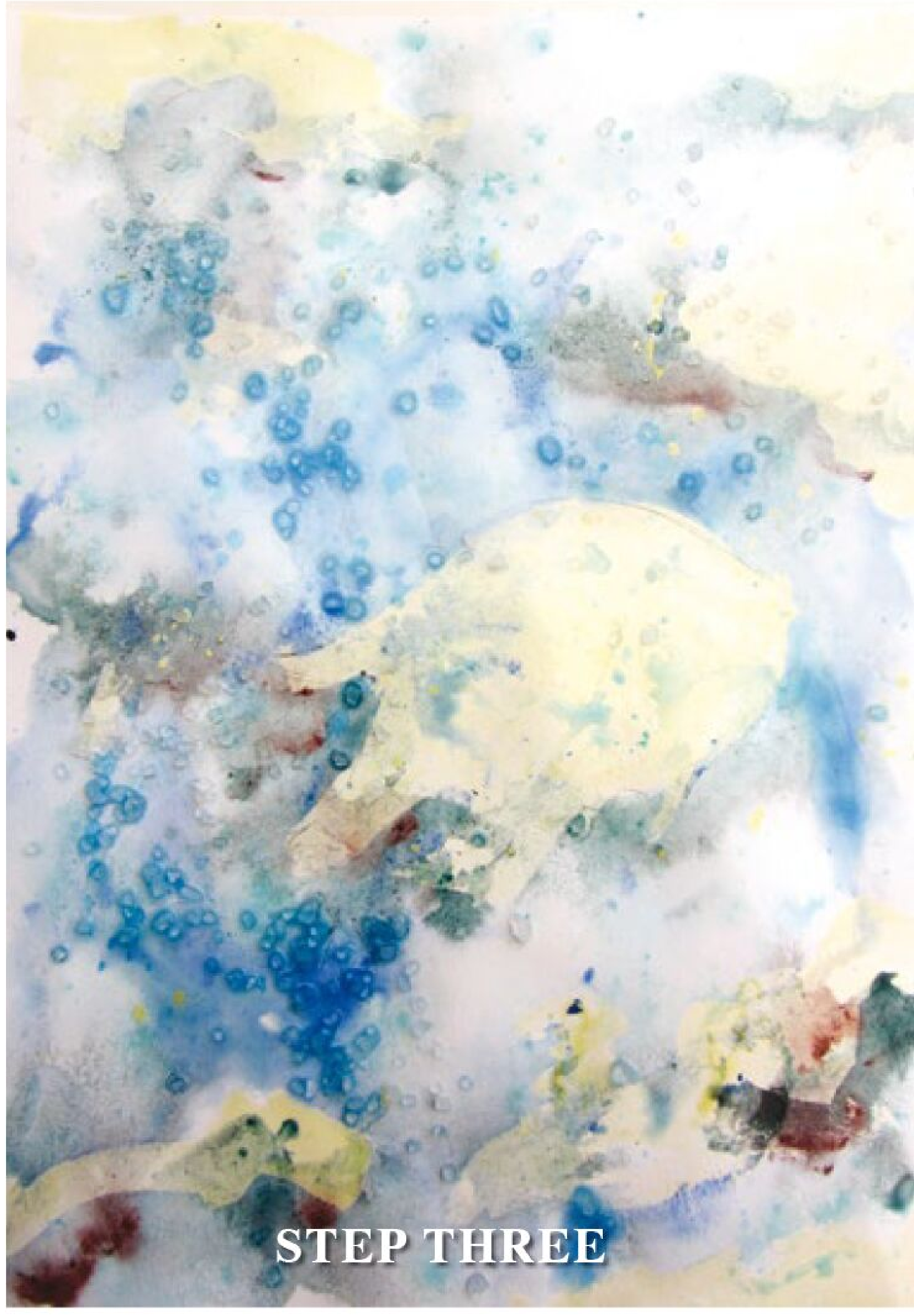
Tape down your watercolour paper onto a firm board or surface and create a smooth even border with your masking tape. Prepare your palette by squeezing out an amount of each of the colours you'd like to use. Always start with a small amount to see how far the paint goes.

MATERIALS

- 55 x 38cm sheet of 300 gsm, Rough Watercolour White Paper
- A variety of watercolour brushes, Artists Water Colour Sable Brushes
- A palette
- A cup of fresh water
- Masking tape
- Windsor and Newton art masking fluid
- Hairdryer or the sun
- Water atomiser
- Rock salt
- Toothbrush
- Rubber cement pickup
- Artists Water Colour Sable Brushes
- Windsor and Newton artist's watercolours: Phthalo Blue, Cobalt Blue, French Ultramarine, Cadmium Yellow, Burnt Sienna, Raw Umber, Prussian Blue, Windsor Red, Vermilon, Ivory Black.







STEP ONE

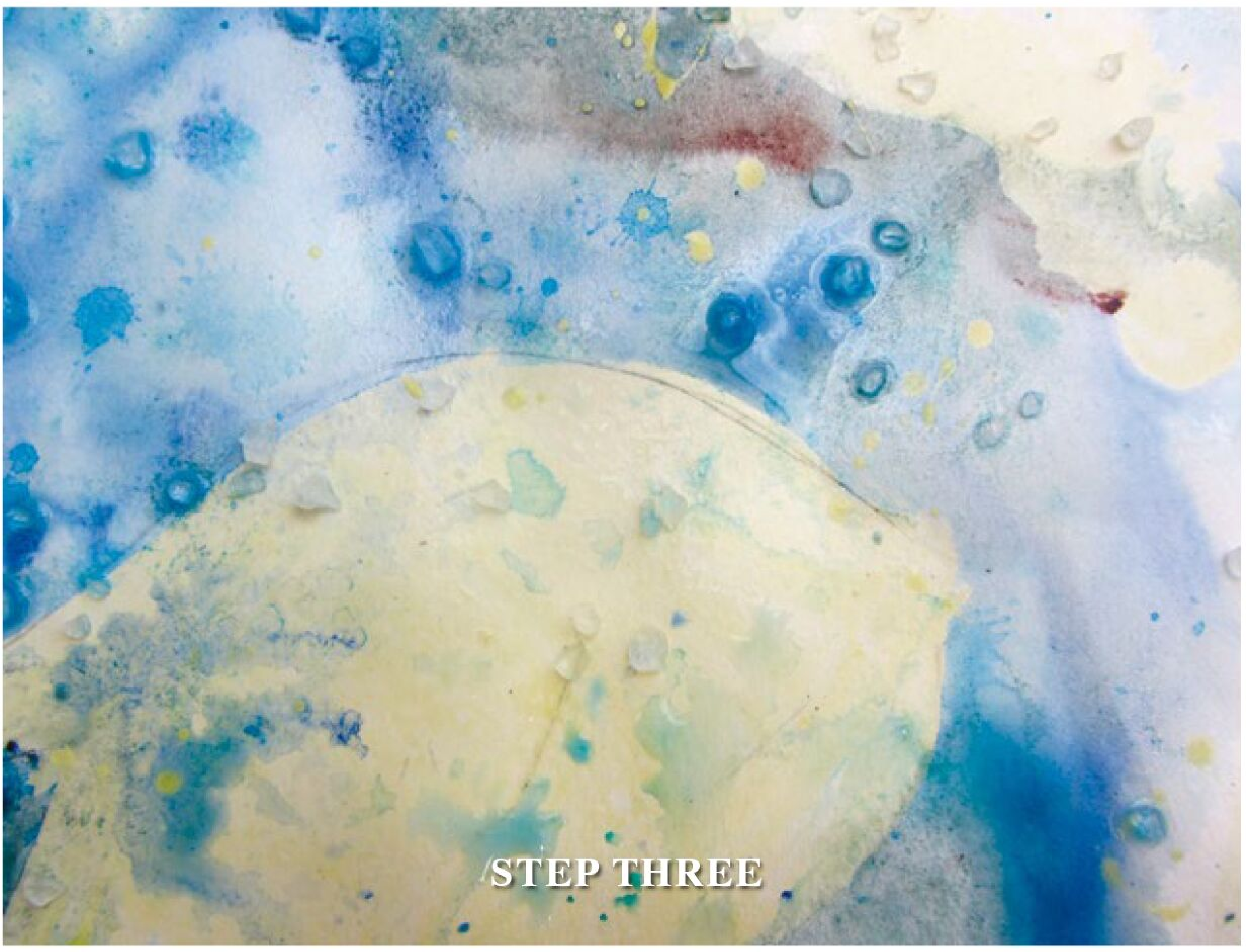
With a pencil, lightly draw an outline of the fish considering the overall composition. Imagine that there might be other fish about and rocks that you might add later to the painting, so make a light outline of where they might be. The underwater activity, the colours and the light should be in your mind as you draw the faint outline and placement of the fish. A thumbnail sketch is a good way to plan a composition first.

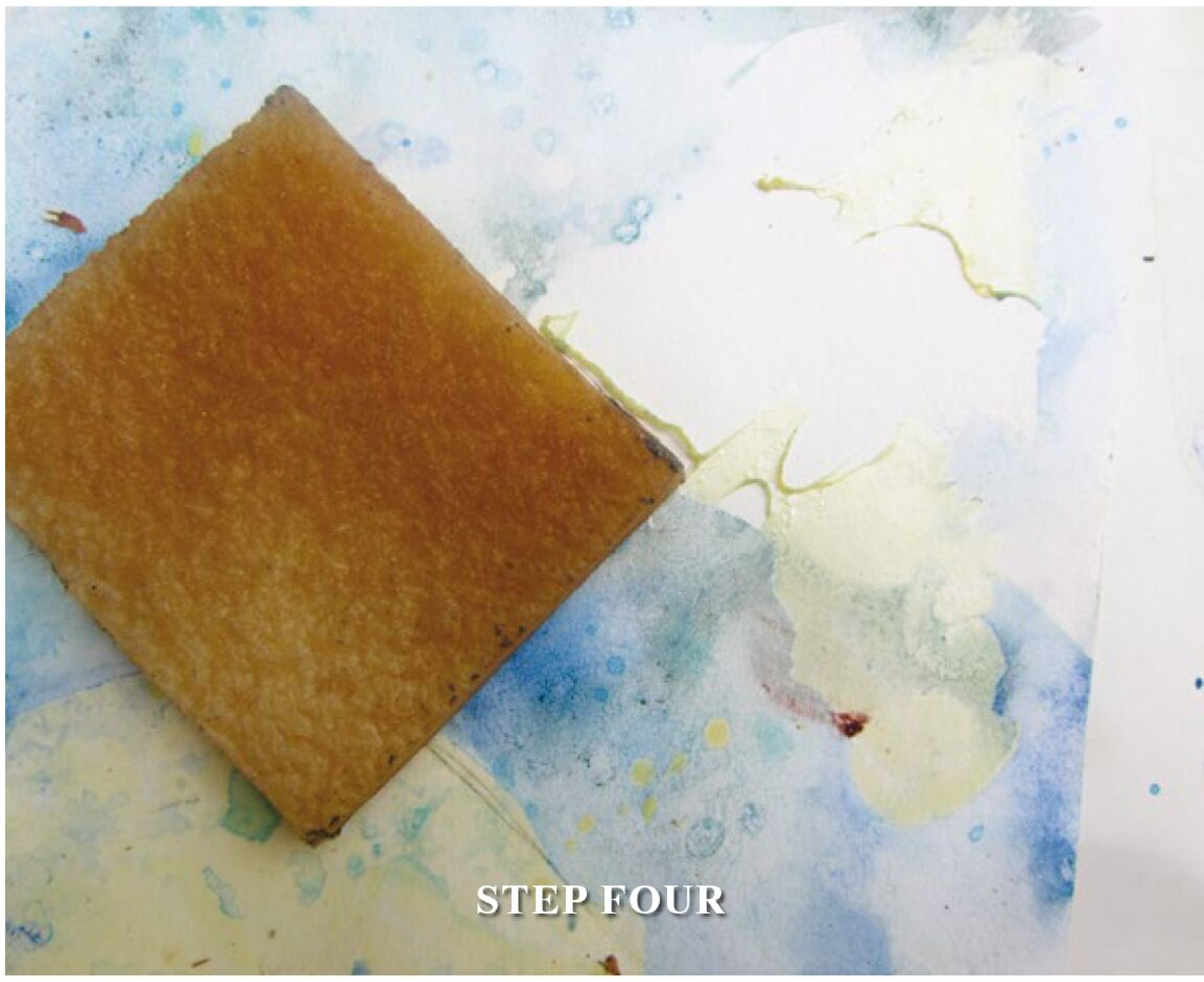
STEP TWO

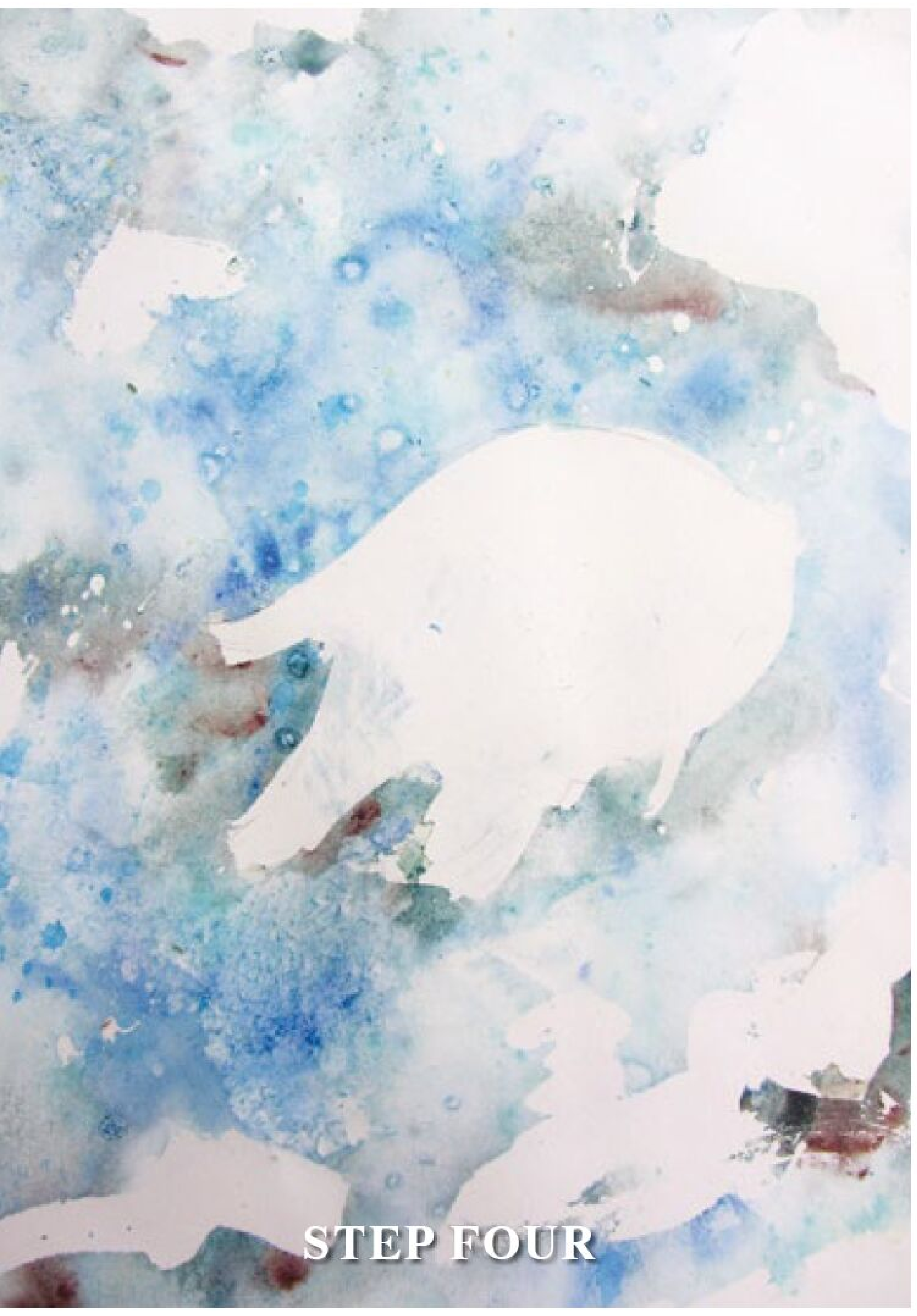
Using Windsor and Newton art masking fluid and an old brush, paint the fish shape and add a few other shapes. Then splatter the masking fluid onto the paper creating spots and dots. This will give you white areas to work pure colours into later, depending on how you see the composition coming together. You can also sponge off any unwanted paint if you can see a shape worthy of changing.

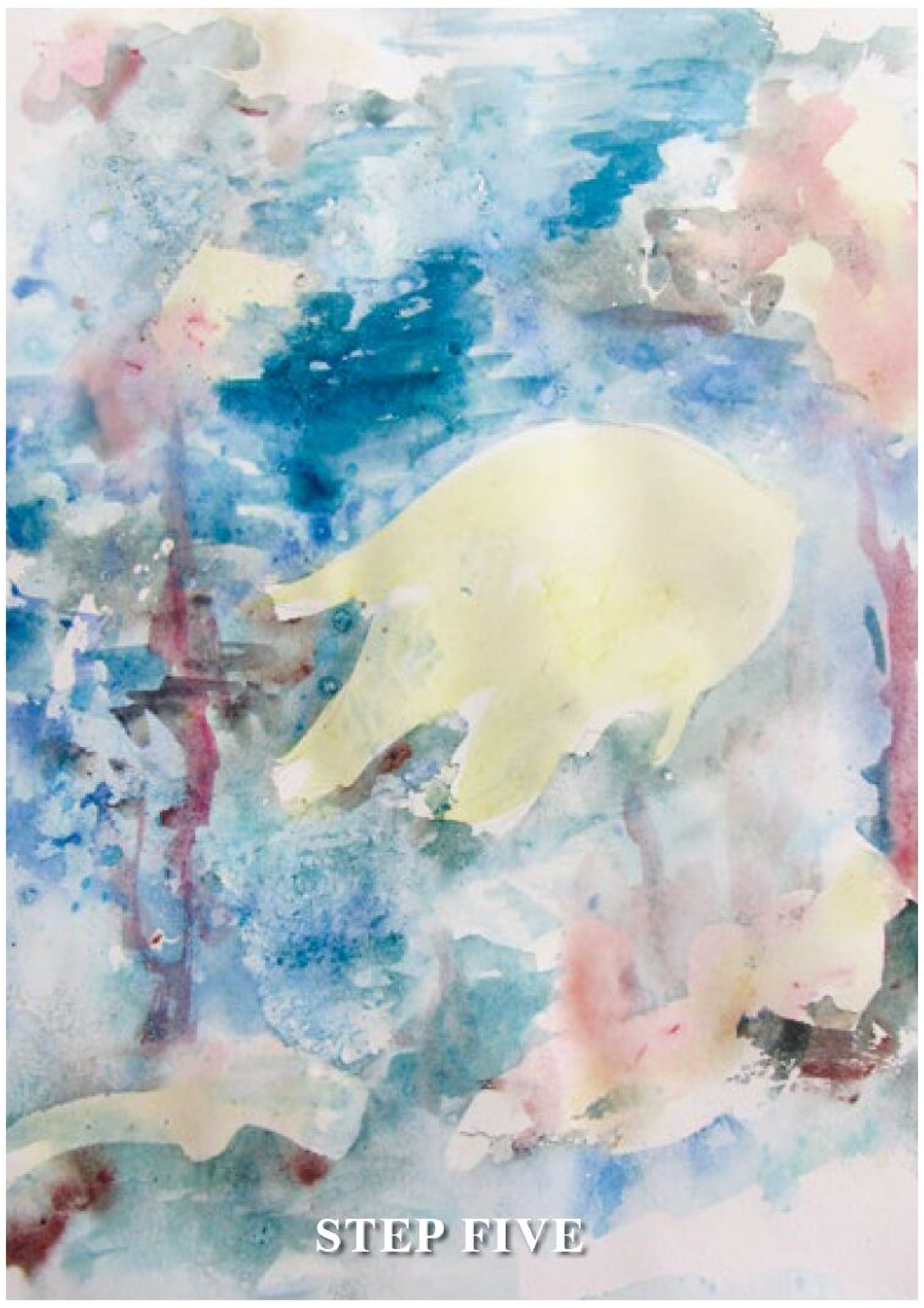
STEP THREE

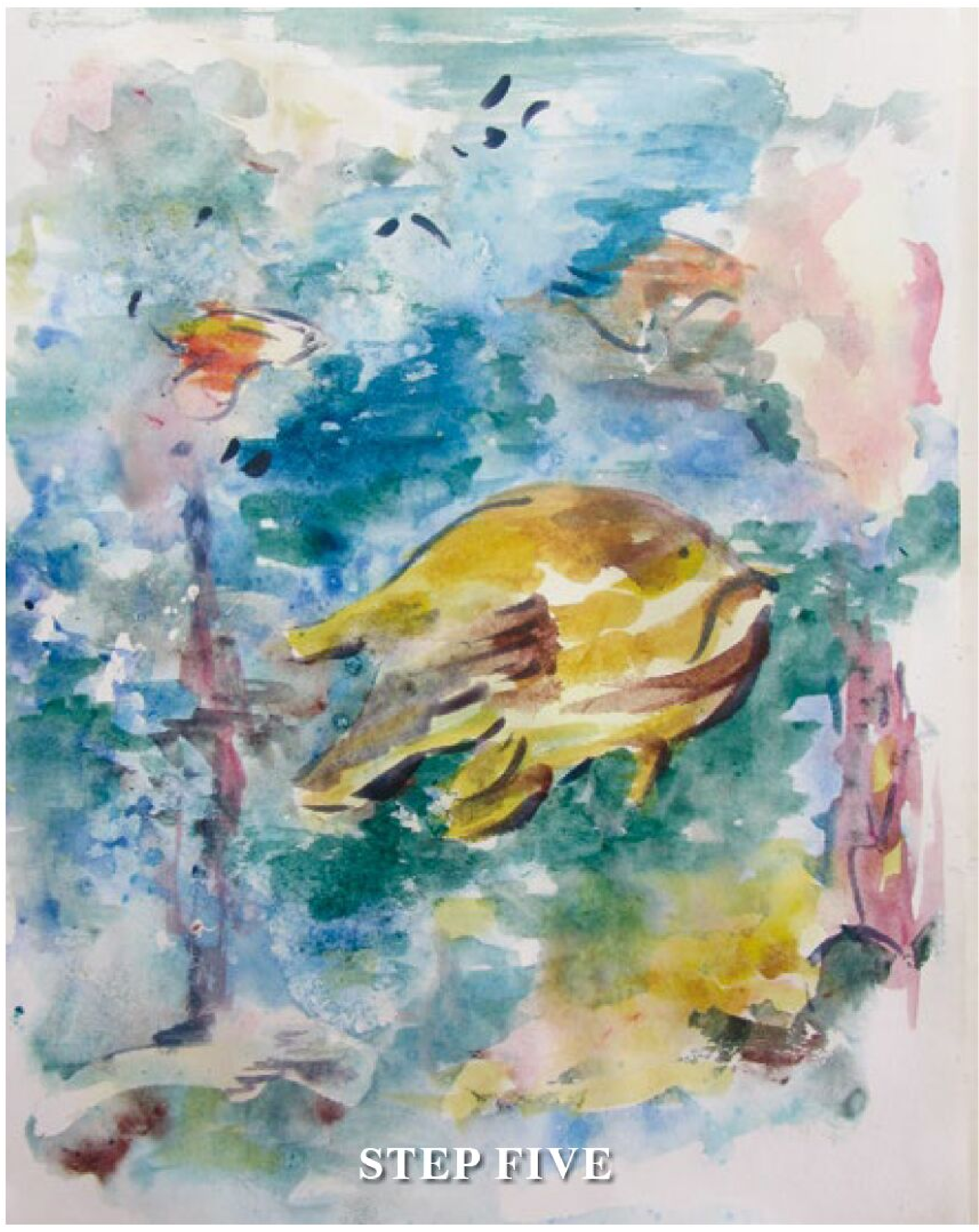
Spray the paper with a fine mist of water and after loading your large brush with paint; begin to flick a mix of Pathalo Blue and Ultramarine Blue randomly onto the damp paper. This is where the fun begins. Don't be too accurate. Work quickly, adding a variety of colours in the same way. You can be as free as you like with this part of the painting. Be spontaneous and don't be afraid. You can't make a mistake. However,






STEP FOUR


STEP FIVE


STEP FIVE

you might like to consider some selected areas to avoid as you think about the colours under the sea and where the light comes from.

You don't want any dried blobs of paint. The watered-down paint works beautifully with the paper when pushed in various directions with a brush or with the atomiser spay. You can create wonderful shapes by pushing the watercolours around.

Add some sea salt to formed puddles of paint. Sea salt gives an interesting texture and will produce a larger, more pronounced starring effect. At this point set it aside in the sun for it to dry thoroughly.

STEP FOUR

Brush lightly to whisk away the salt and be careful not to scratch the painting surface. You can use an old dry bristle brush or dry sponge to remove it. Run your hand over the surface to make sure you have removed all the salt. The effect of texture can be quite interesting. Then gently remove the masking fluid with the corner of your rubber cement pickup. You can now see some amazing shapes that could be detailed with brush marks. Check the painting at this point for where you might change the composition or improve the view of the activity under the sea.

STEP FIVE

Mixing together tones of blues and greens begin to define shapes with a smaller brush giving a more three-dimensional feel to the composition. Horizontal irregular lines can be brushed on to give the feeling that the water is moving around the fish. Work the paint into and around areas to define rocks and underwater objects. Always starting light to dark with blue and green tones. Introduce other colours to add highlights to objects—Cadmium Yellow, Burnt Sienna, Raw Umber, Prussian Blue, Windsor Red, Vermilon, Avoid using black. To achieve the dark earthy tones use shades of blues, greens and raw umber to delineate and describe.

FINAL STEP

There is still some fun to be had as the final subtle details are added. The little marks made here add to the interest and bring together the final image as particular areas are bought into focus for the viewer. The toothbrush comes in handy when bubbles and froth are detailed in. Just dip the toothbrush into the white paint and run your forefinger down the bristles from the top to bottom while holding the brush over the area you want a spray of white.

The fish is painted in with Cadmium yellow and tones created with Burnt Siena. I tend to mix my graduation of tones by picking up paint from tints and shades that have formed on my palette. Light is paramount to a painting and this seascape needed light to be shown coming from above. Try to achieve a shaft of light leading down to the fish, and near the top of the painting.

ARTIST'S HINTS AND TIPS

- I always use high quality materials
- This Resist technique is best dried in the sun as a hairdryer could be too fierce for any puddles
- Your imagination is the best tool for this technique
- Paint the lightest lights first and the darkest darks last

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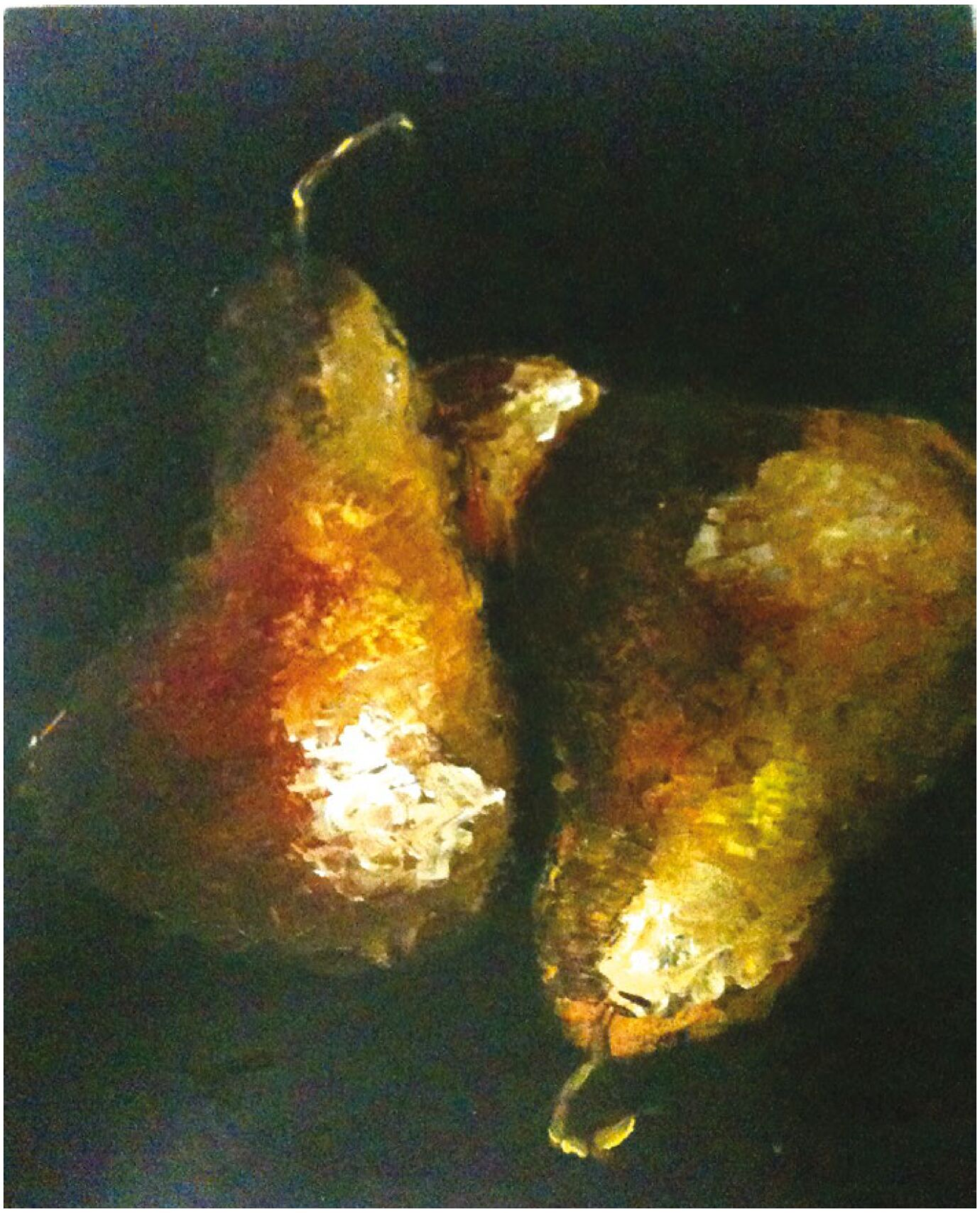
Sara Jane Coglan

Starting Out

This young artist is set to soar.

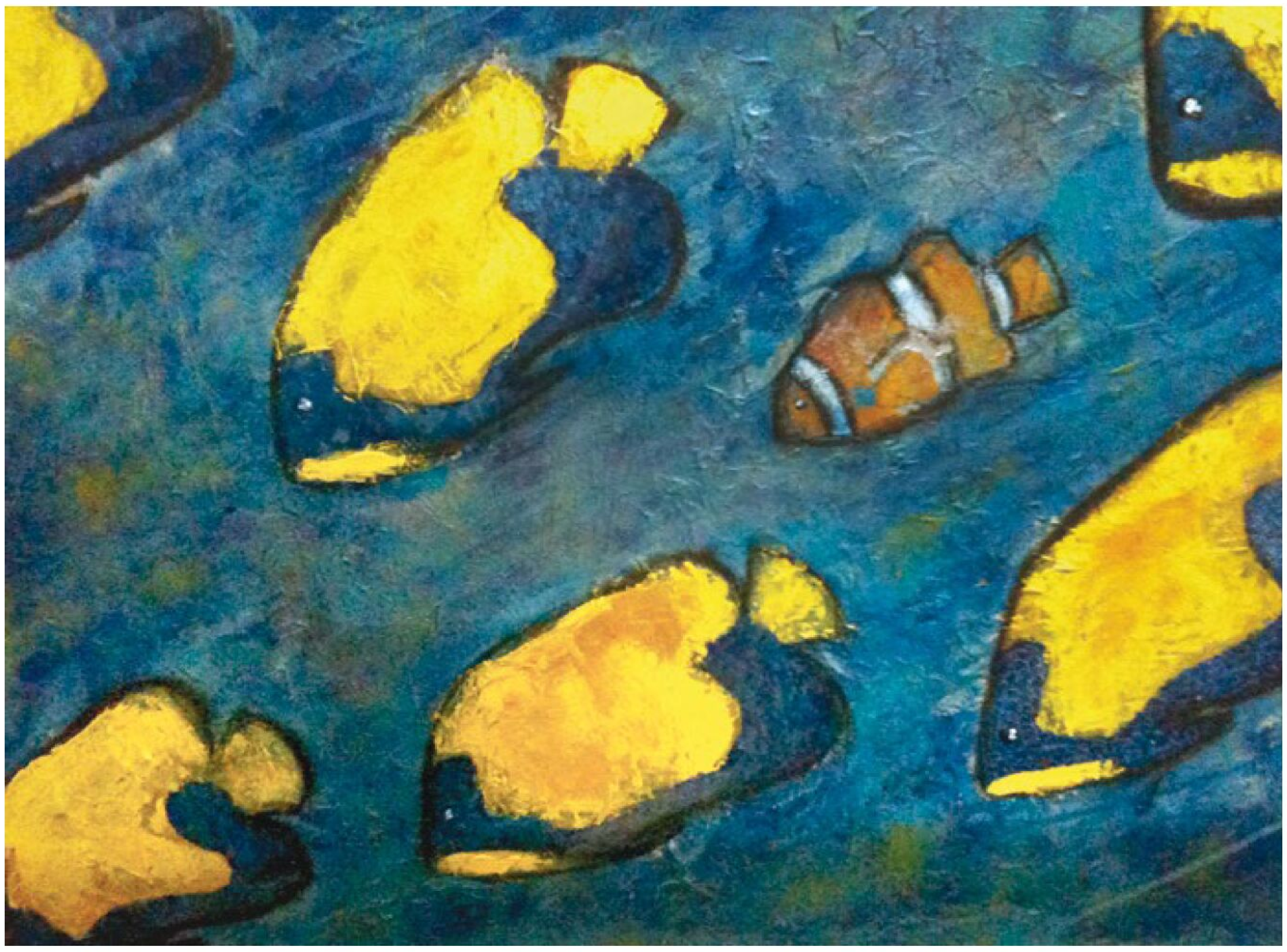


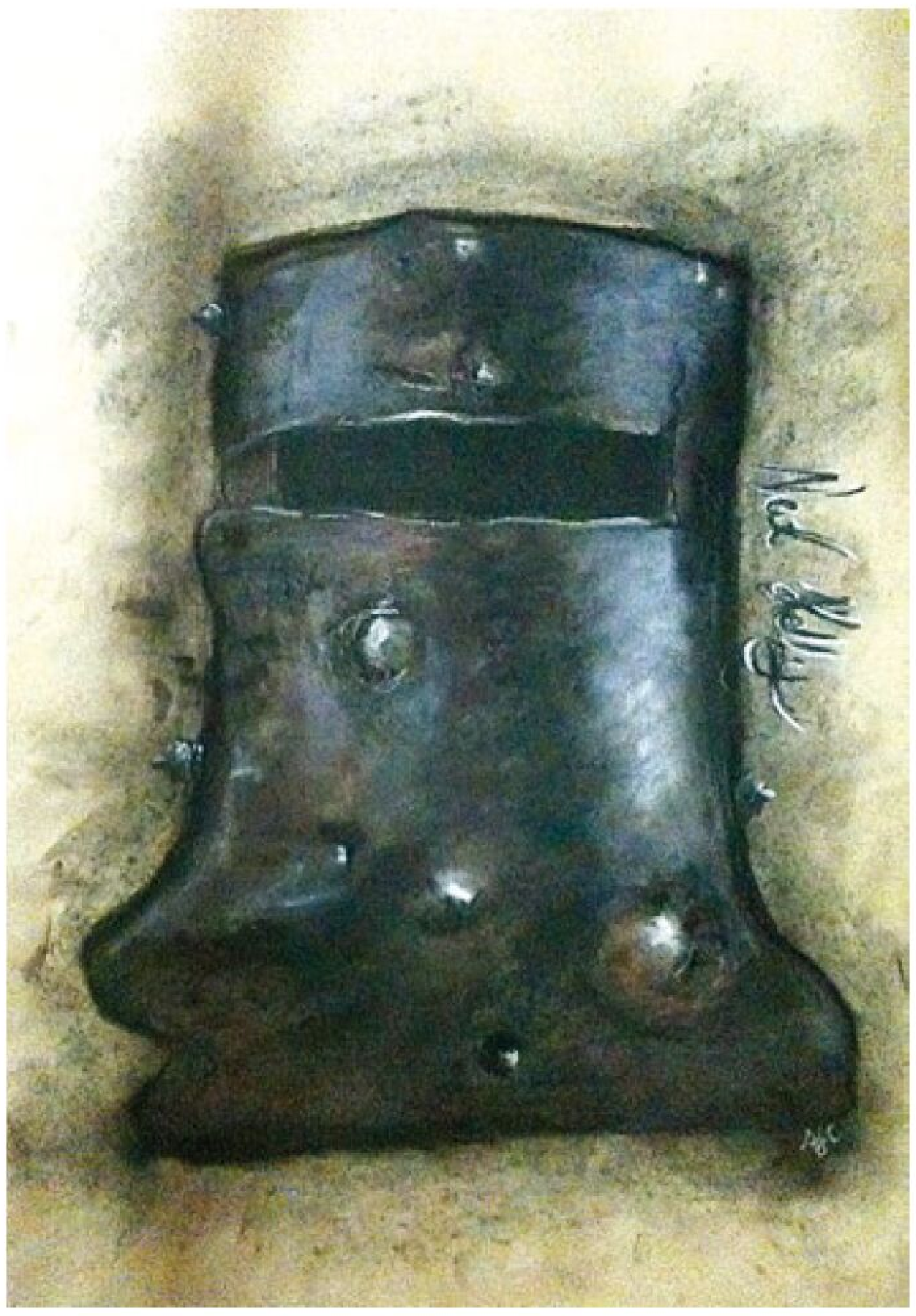
My name is Sara Jane Coglan. I was born in Bundaberg, Queensland and I have lived in a small country town called Calliope for the past ten years.

I started getting into art at school where I took the subject Visual Art all through high school which I really enjoyed. My mum Sandra Coglan, who also is very good at art, took me to an art lesson at Cedar Galleries with Melanie Williams and Tom who taught me my basics on art and started me in the right direction. I then became a member of Cedar Galleries Co-op art group where we had exhibitions and helped out at the Gallery. From there I started doing workshops with Melanie on mixed media and also an oil workshop with Ron Cameron. Rosemary Anderson was my inspiration with using ‘no more gaps (gap filler compound)’ when I did a workshop with her and I have been using it ever since.

I have also gone to Sydney National Art School where I did a one week short course with David Fairbairn, where he taught me how to do large scale portrait drawings.

I am very passionate about my art and just getting into it and trying new things and seeing where my painting can take me. I can never





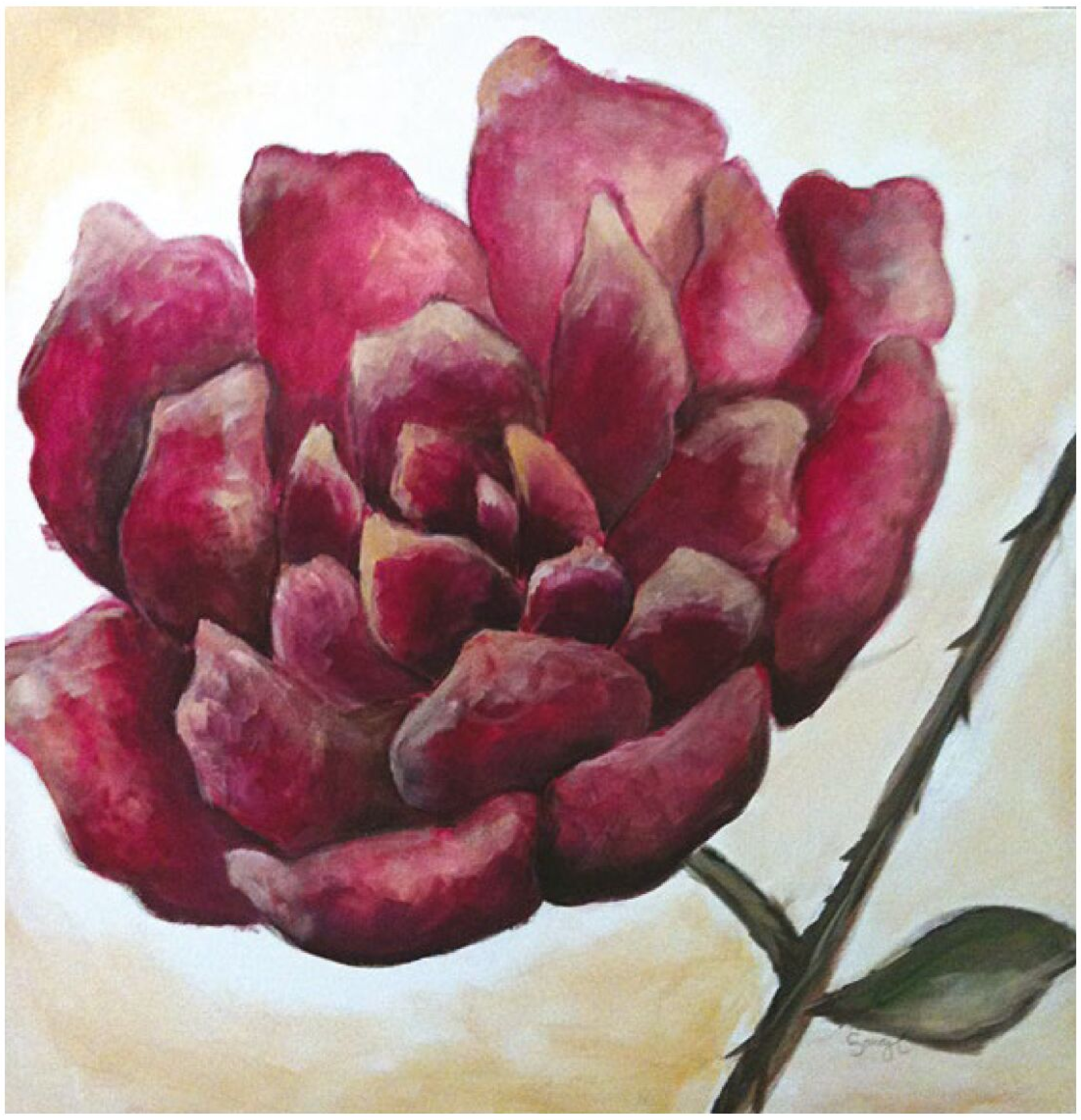
really predict how a painting will turn out. I love to use mixed media where just anything goes. My main passion would be painting with mixed media, though I have started getting into the drawing more and enjoy playing with the charcoal.

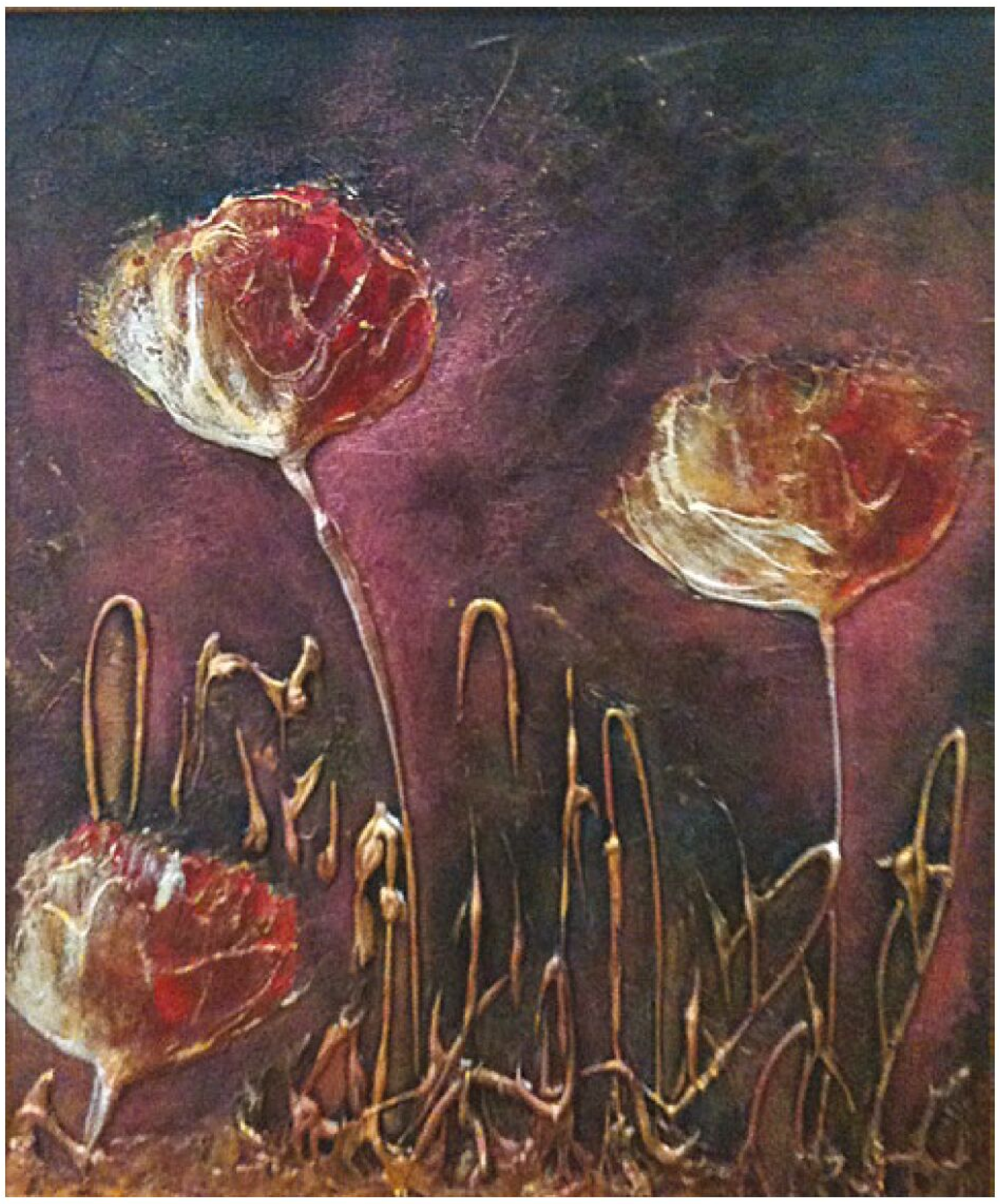
My artist interests and creativity come out in everything I do. I have always had a creative side and art was always my favourite subject even back in primary school.

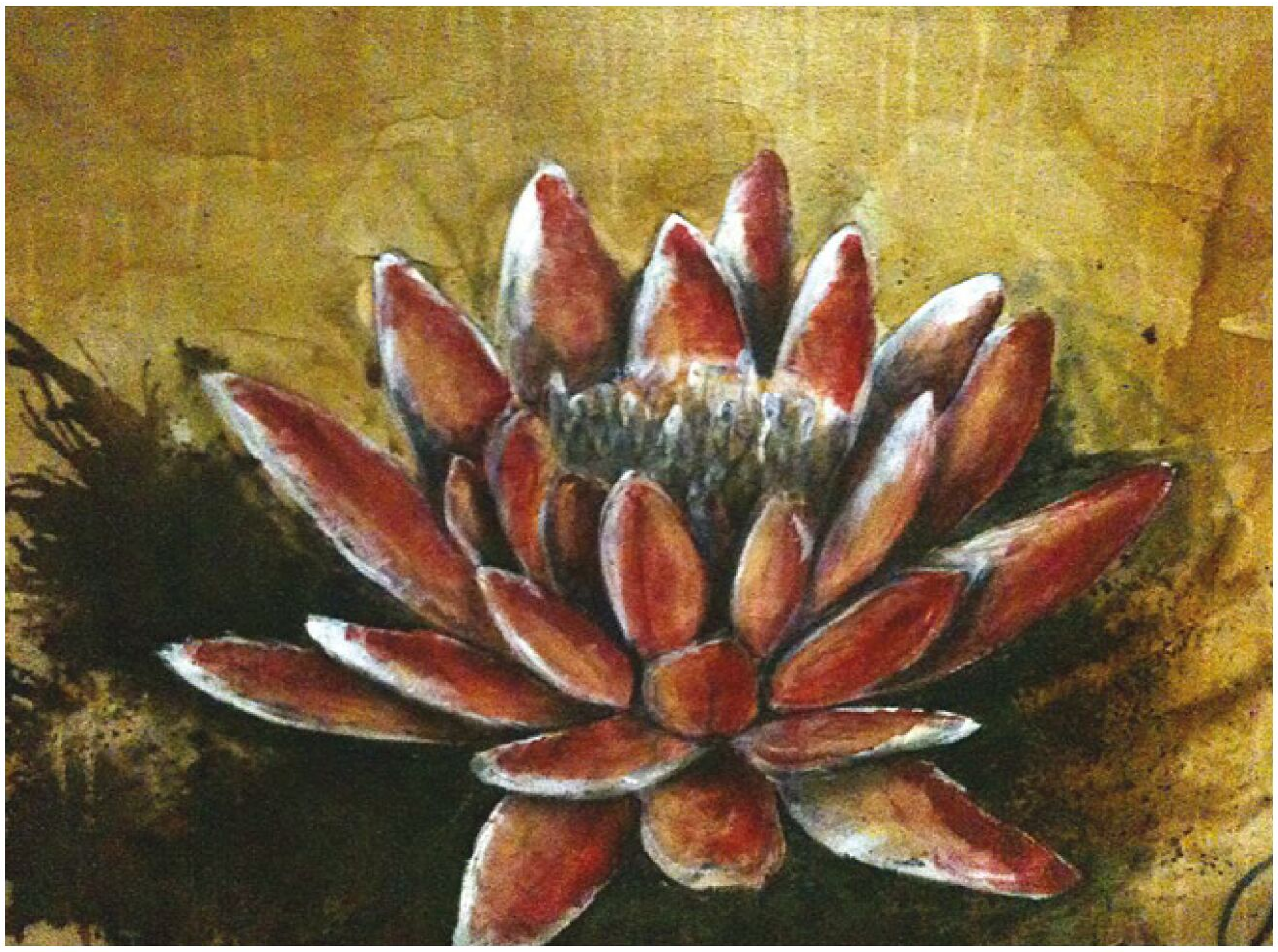
I am a hobby artist and have only really been getting serious about my art in the last two years since school finished. I have sold a few paintings and have done commissions for people who like my art.

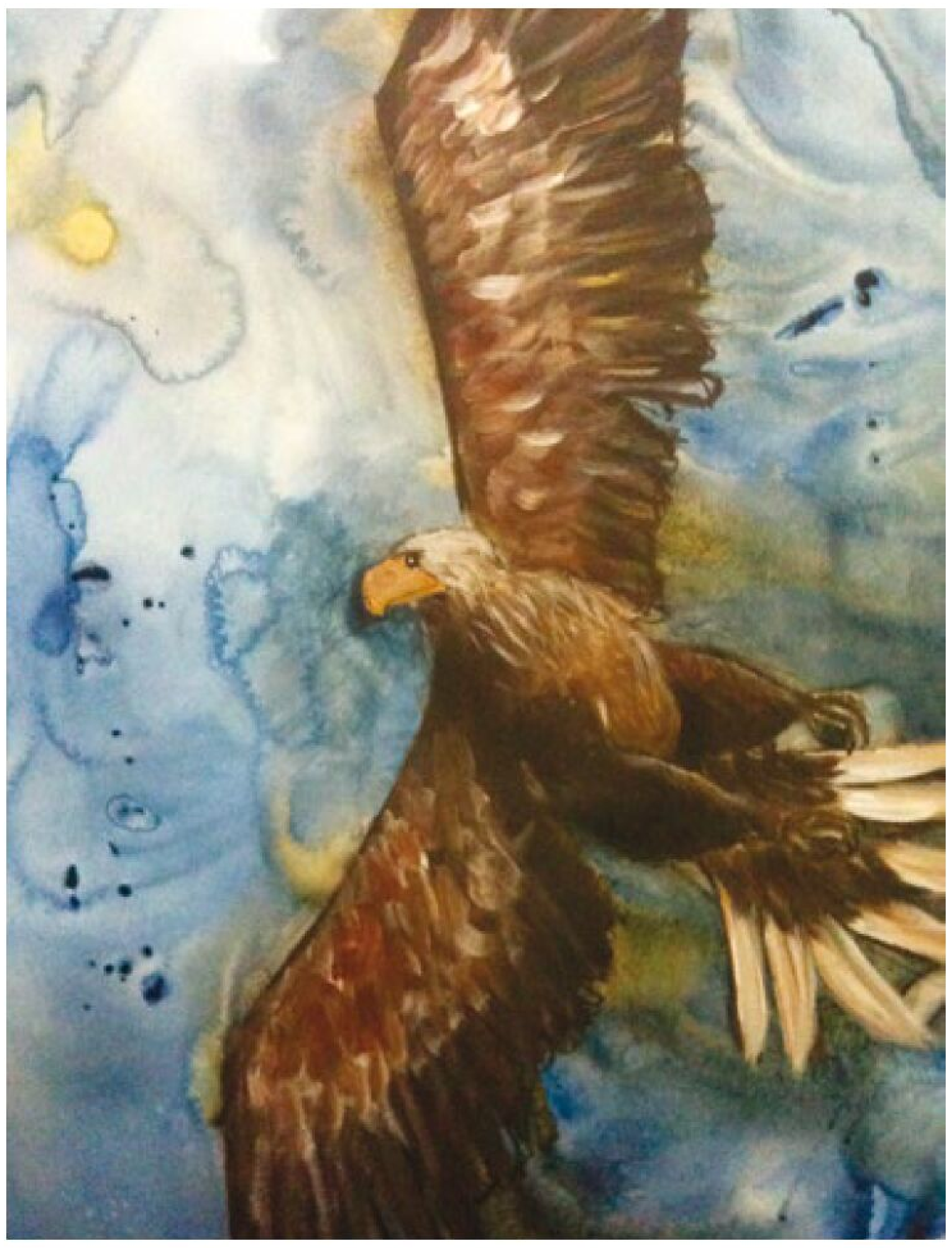
I enjoy using inks, acrylics, charcoal, tissue paper, gap filler, pencil, pen, paintbrush, wood tints, shellac, and contes crystals, but pretty much whatever I can get my hands on, I will give it a go and see what effects I get.

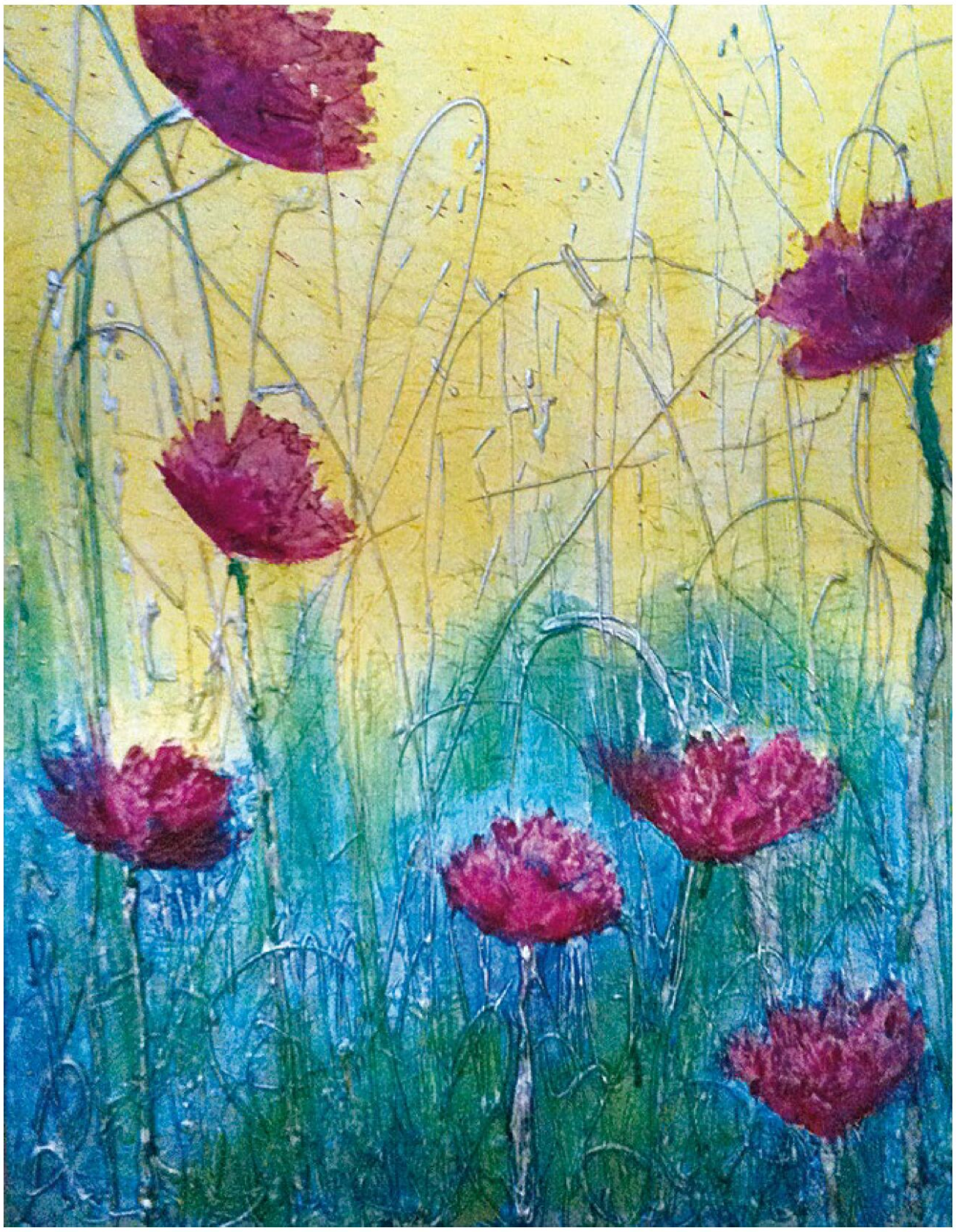
I enjoy painting flowers. I just love flowers as you really can't go wrong with them. There are so many varieties







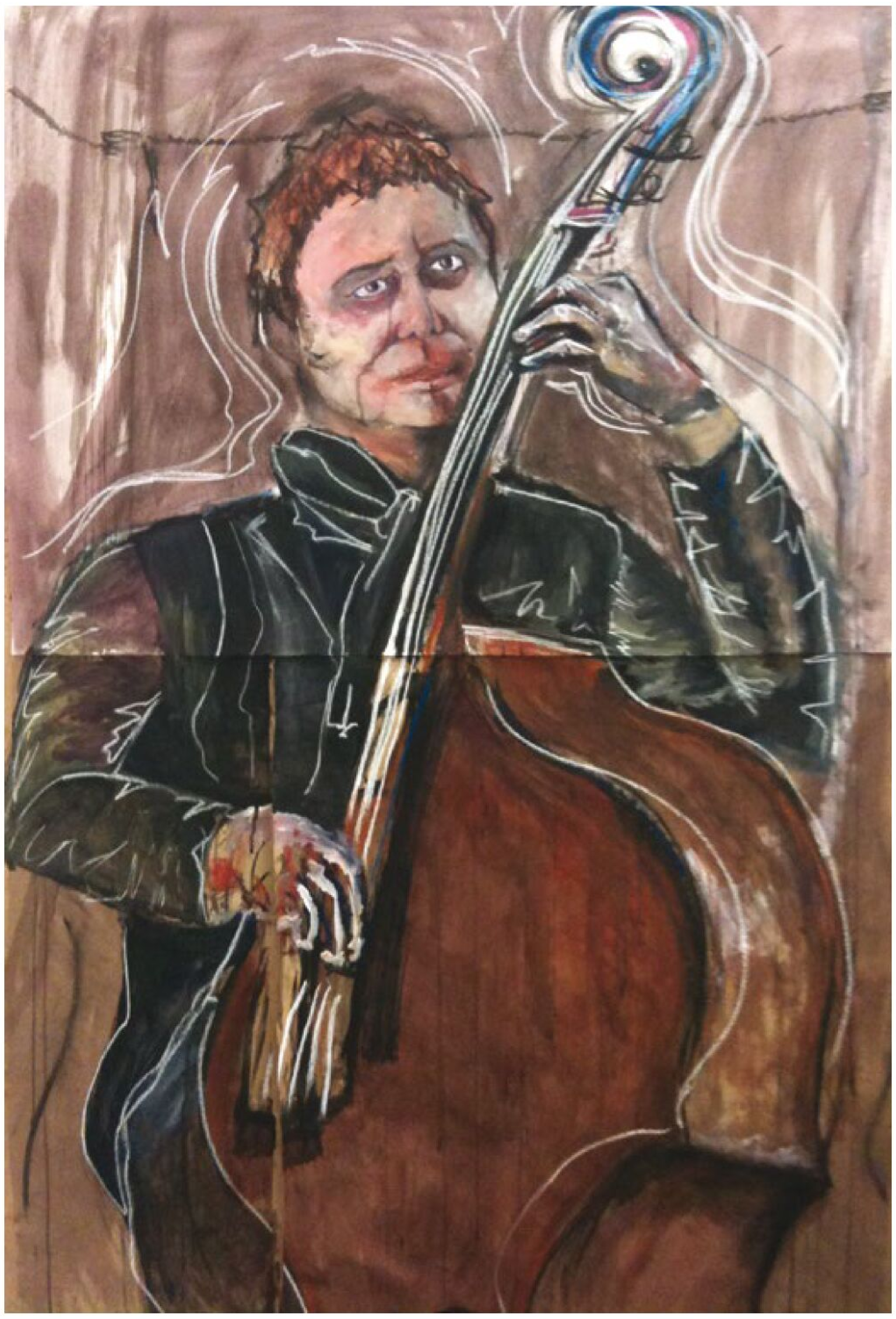


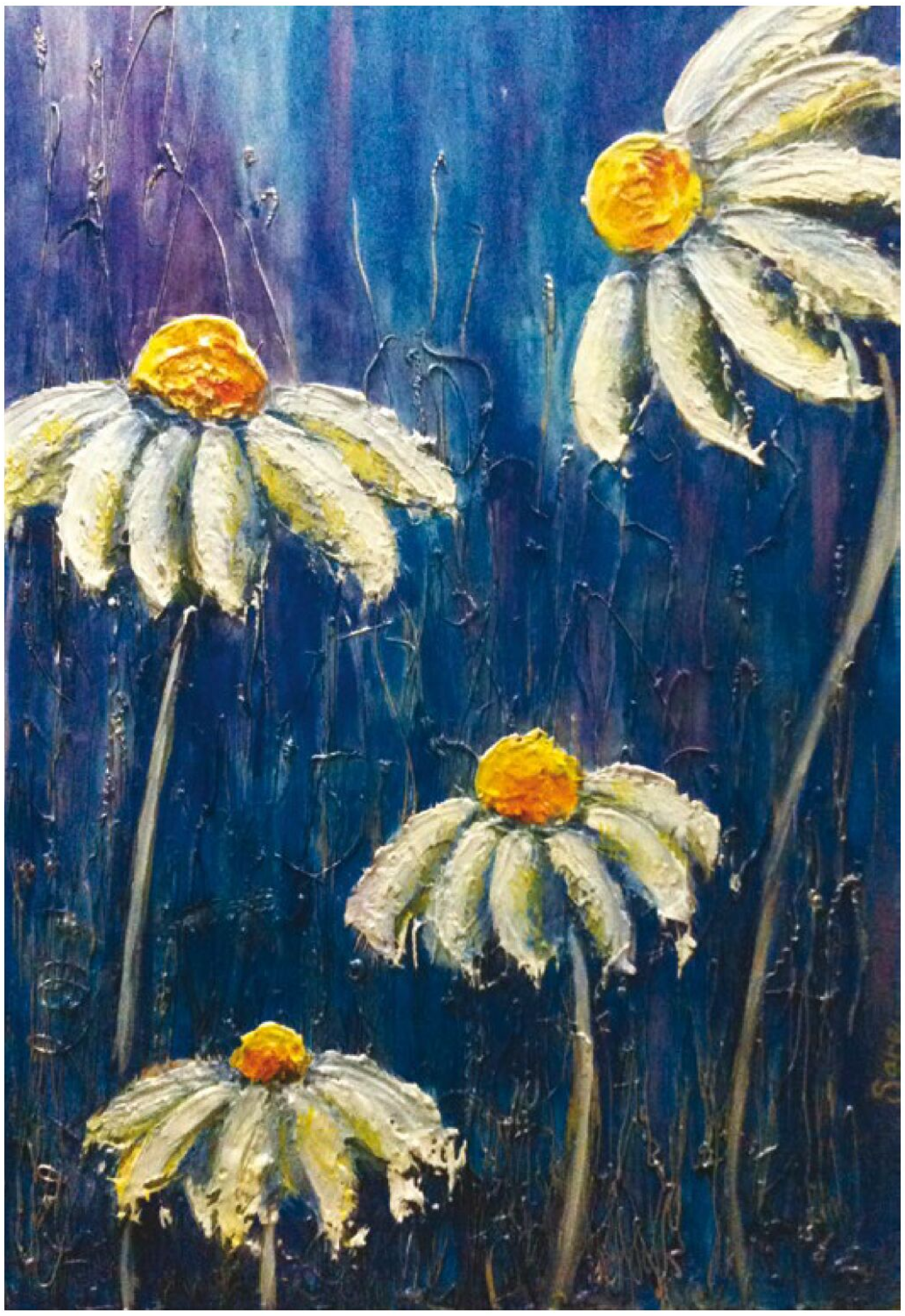


of colours, shapes and textures. I even make them up sometimes as they are just such beautiful objects and you can project them in many ways to show different feelings. I also like animals, as I have so many myself, so there is always an animal on hand to do a pose for me.

From high school I have participated in the 2006 and 2008 Annual Golding Showcase, the 2008, 2009 and 2010 Martin Hanson Memorial Awards Art Exhibition, the 2009 Historical Village Markets, 2010 Beach Music and Art Markets at Tanumn Sands and the 2008 Co-op Art Exhibition 'Something New, Something Old and Something in Between'. In 2010 I won the Local Business Award at the Captain Cook 1770 Festival where I received $1000 prize money which funded my trip to Sydney to go to the National Art School.

My biggest inspiration would have to be my mum for making it all happen. She helps me with my art when I can't work out what is wrong with it, and she was always a good source of supplies as she had a small art shop, and she has always been there for me, encouraging me to go into exhibitions and competitions. She was very happy when she found out that I had the opportunity to be





published in your magazine, but I know deep down she was jealous. We both teach and help each other out to improve and develop our skills.

I would like to think that the most outstanding art work I have done is the horse I entered into the Martin Hanson 2010 and also the painting Blossom that won the 1770 Festival art show.

I have a lot of artist disasters, they are all hiding in the cupboard unfinished or I didn't like them. Some just don't work out.

I haven't got that many paintings that I could call individually mine as I am just starting out and becoming, hopefully, a good artist. I started just copying other people's to learn the techniques and doing paintings at workshops, and I feel as though I am slowly finding my own individual way. I would like to one day be good enough to create my own way of looking at art as Pablo Picasso did. I would like to be able to send messages to people through my art that relate to their everyday things. But mostly I do my art because it makes me happy and it makes other people happy. I have given a fair few paintings to other people as gifts and just kind gestures. Seeing a smile on another person's face or maybe even a tear sometimes, really makes me feel like I can make a difference and makes me feel like I have a purpose.

I admire every person who has ever taught me anything about art and helped me to realise that I have talent that can be put to good uses.

I did teach a small class at Andy's All About Art, which involves everyone of all ages bringing along a picture that they would like to paint and I would help them to achieve a painting. For many, this was their first painting ever and they went on to participate in the 2010 Martin Hanson.

I also did a small workshop for school kids through the holidays where they did two paintings, one that they all did and one that was anything of their choice.

I think that my eye for detail comes into good use and my understanding of which colours work and mixing them.

My advice to anyone would be never to doubt yourself and always give it a go. Never think"no, I can't do art, I'm not good enough". Anyone can produce a beautiful piece of artwork and we all have to start somewhere. A lot of people really underestimate the talent and ability they have.

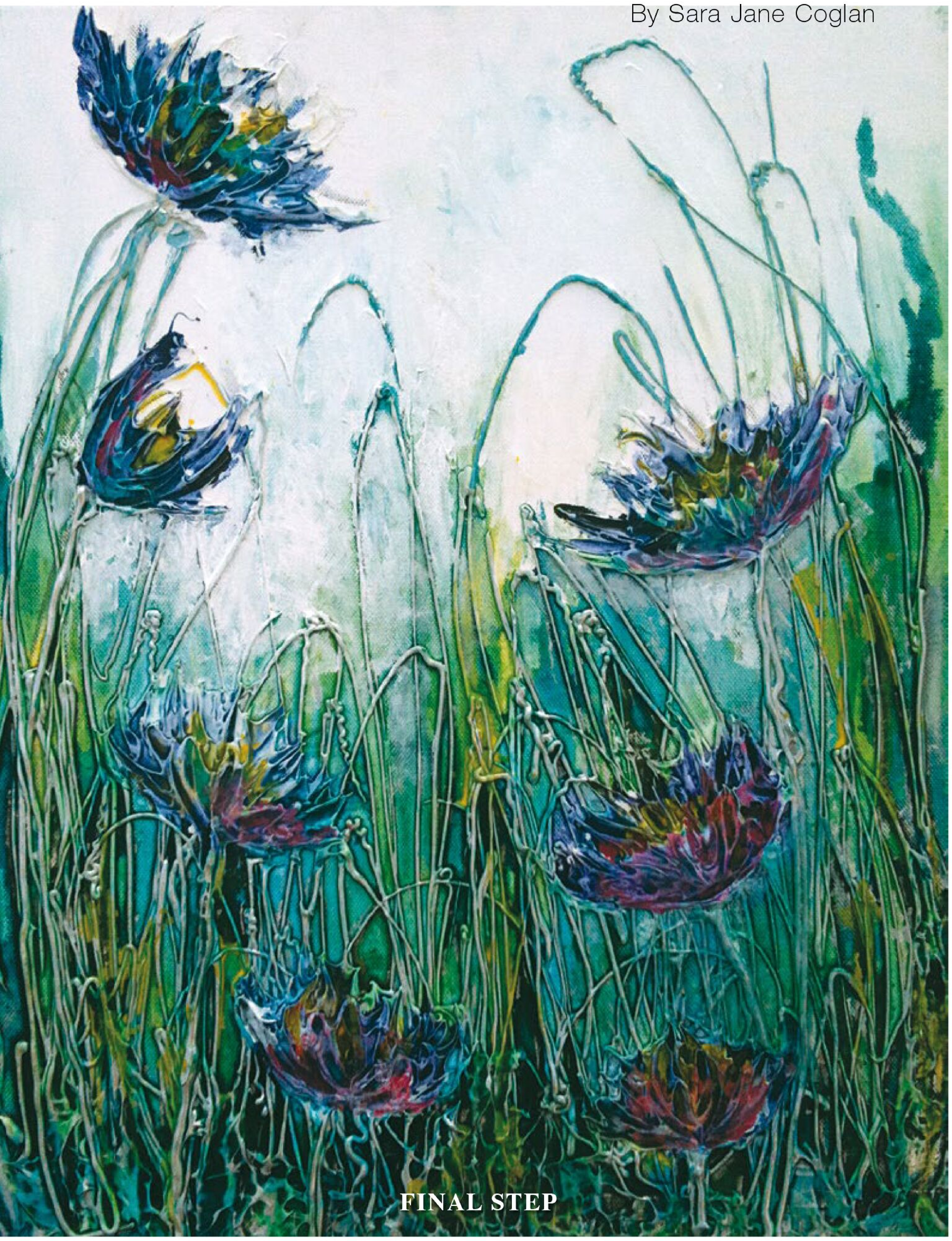
My ultimate goal is to produce beautiful works of art that can portray a message and to teach others. I would also like to travel overseas to learn about all the different art around the world. ■

Mixed Media

The Flowers

It's amazing to watch these free-flowing flowers come to life.

By Sara Jane Coglan

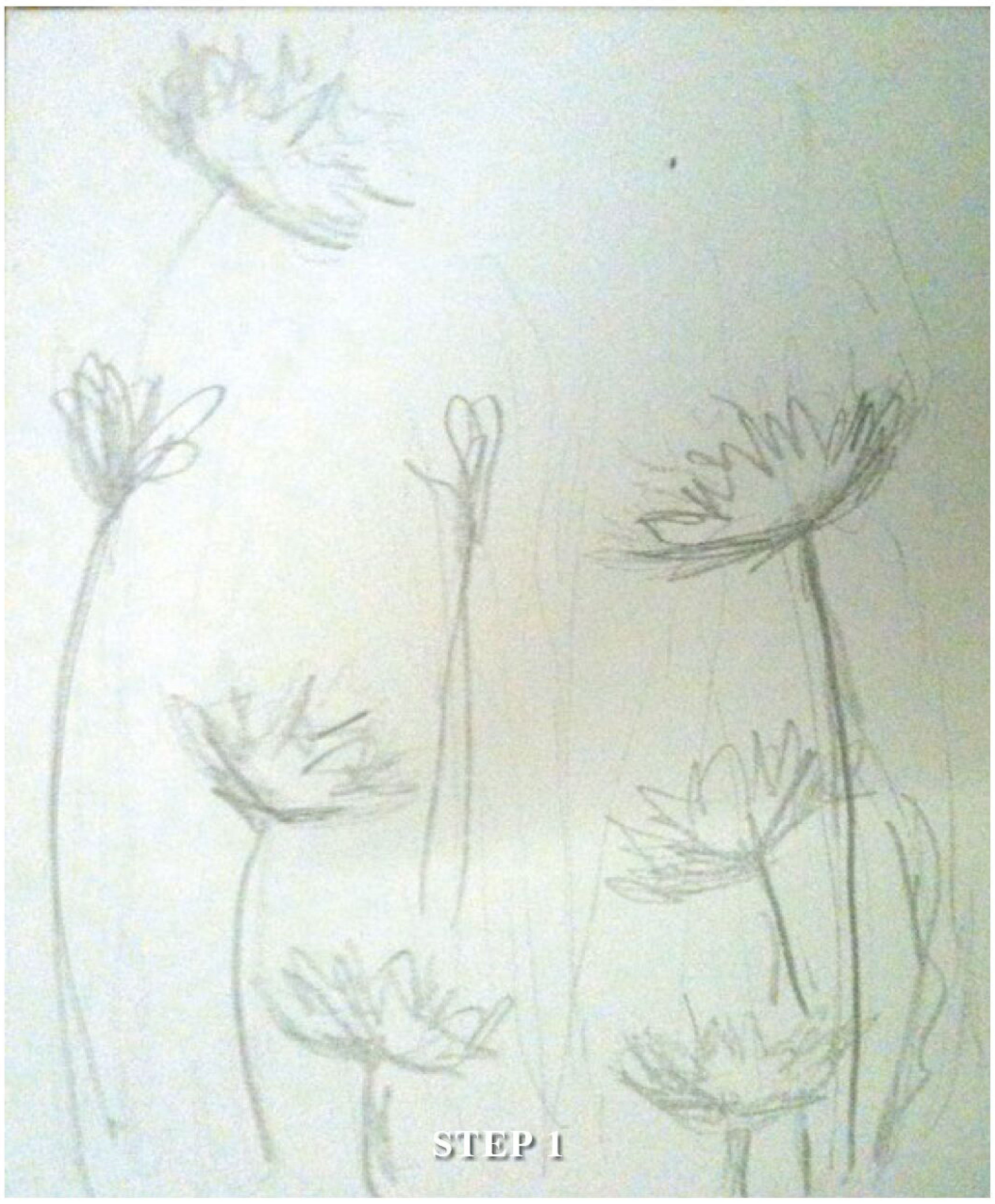


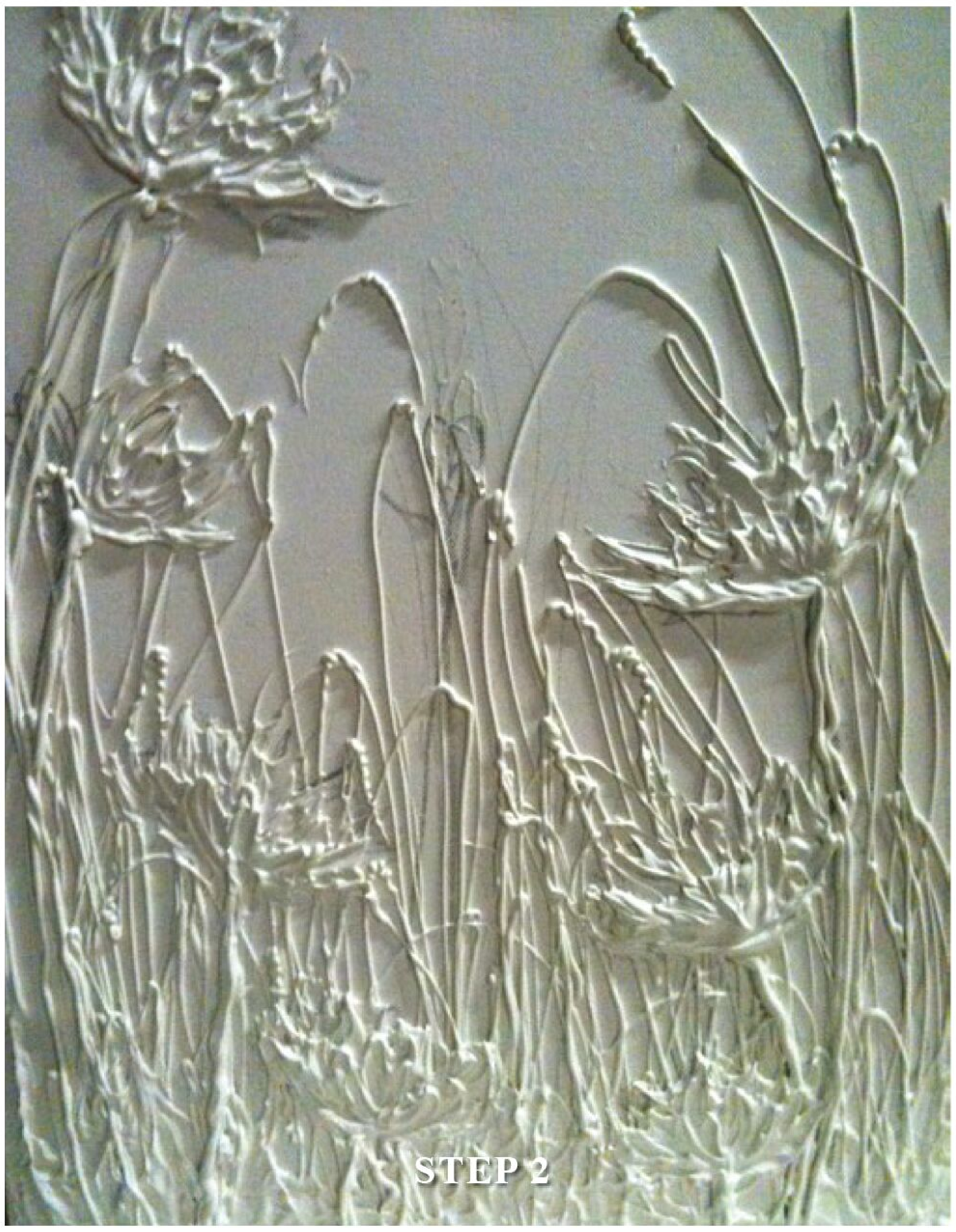
FINAL STEP

MATERIALS

- Art Spectrum ink – Violet, Magenta, Turquoise, Yellow
- Atelier – flow medium
- Atelier interactive acrylic – Silver, Titanium White, Turquoise light
- Selleys No More Gaps Squeeze Ezy
- Small paintbrush
- Large paintbrush
- Pallet knife

SELLEYS
NO MORE GAPS


STEP 1


STEP 2

STEP 1

Draw a general idea of where you would like the flowers and stems, just in case you need to add more.

STEP 2

I put the Selleys No More Gaps Squeeze Ezy on in any random fashion until the canvas was quite full, leaving room at the top and filling the bottom. I even did some circles and curves to add interest.

Then I added the flowers by placing a medium amount of compound where I wanted and then spreading it out until I was happy with the shape of the flowers.

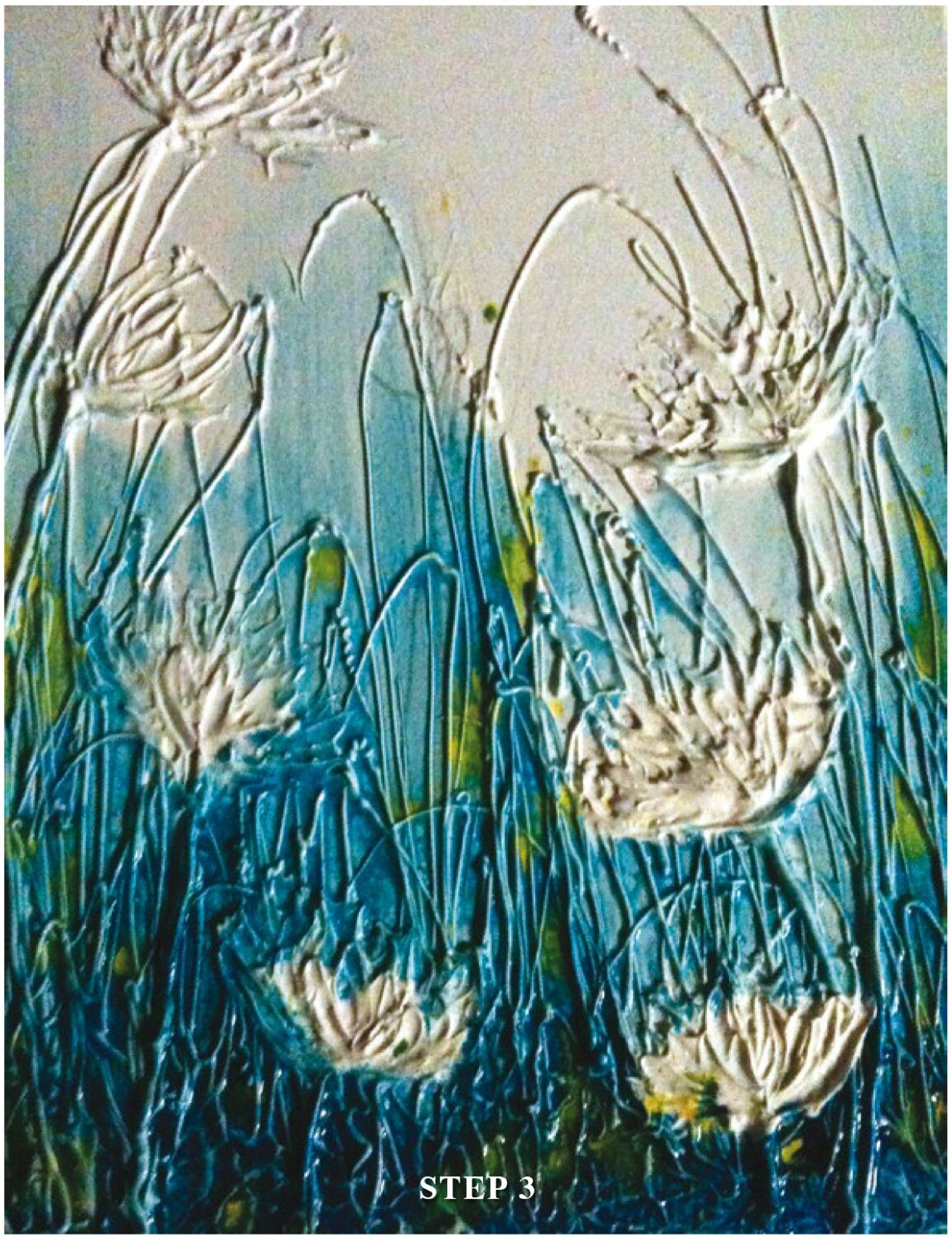
You have to wait for it to be completely dry before doing anything else.

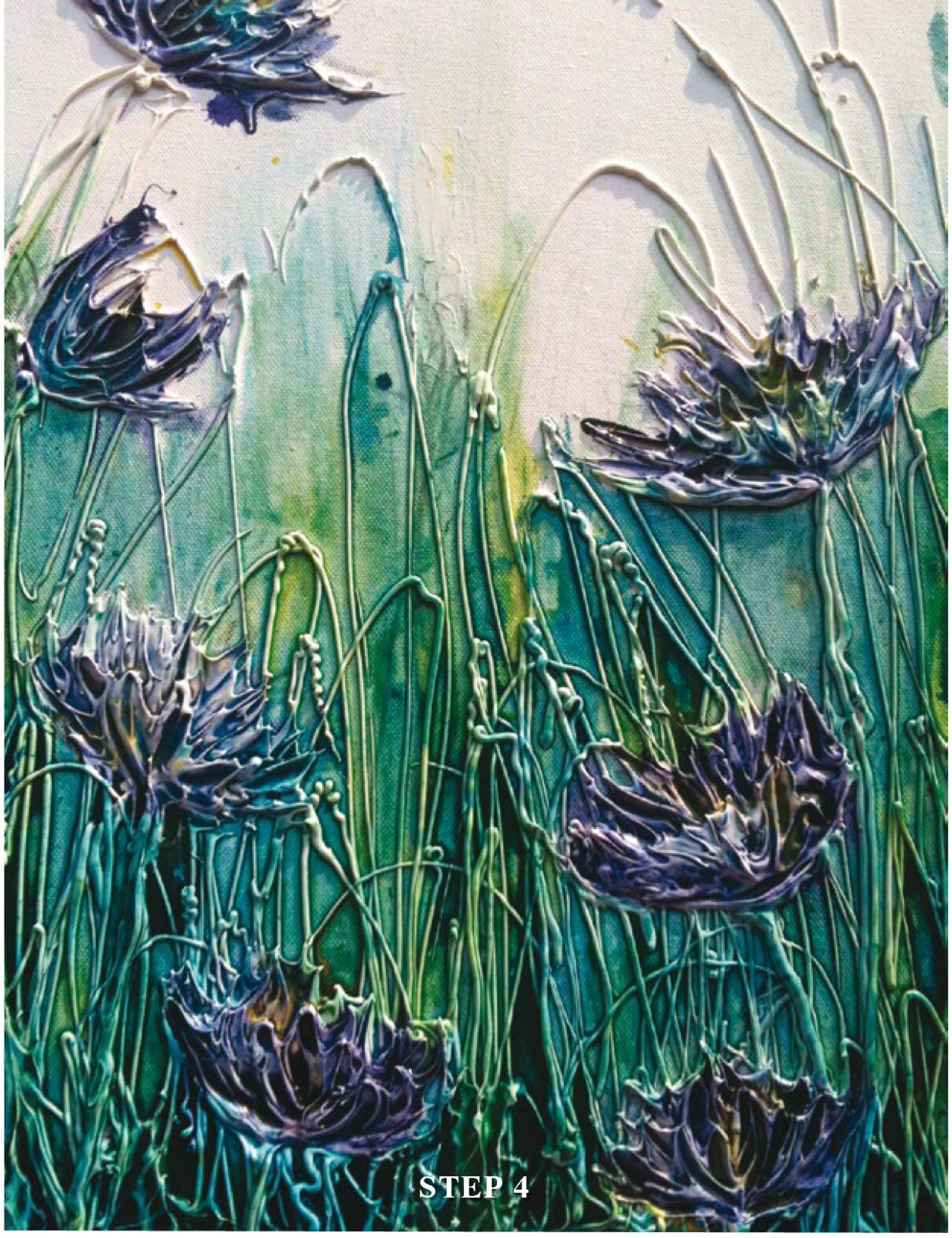
Hint: to give more texture and interest use pallet knife to smooth down or raise some up at the bottom.

When the compound is dry, completely cover the canvas in flow medium so that the paint evenly spreads and sticks to the canvas.

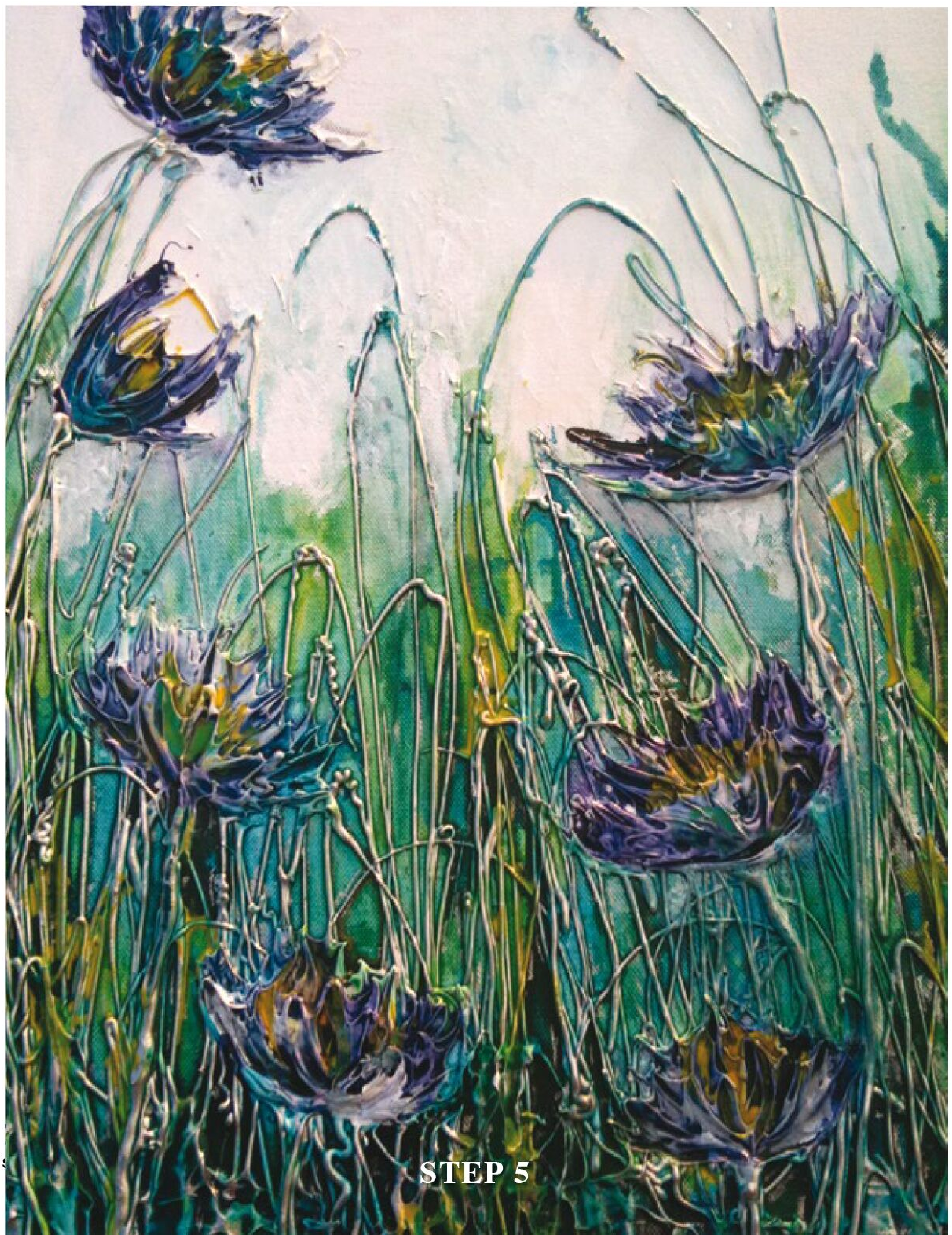
STEP 3

Adding first colour of Ink Turquoise to the bottom and using a large paintbrush, spread up halfway still leaving white.


STEP 3



STEP 4



STEP 5

Then add drops of Yellow Ink to make green and to give different colours so don't blend all the yellow into the Turquoise.

STEP 4

Add Purple to the flowers and Cobalt turquoise light acrylic paint. Let it settle on top of the purple ink.

Add more Turquoise ink to the bottom of the canvas to darken.

STEP 5

I then add drops of Yellow Ink to flowers after the purple has dried and then a small drop of Magenta to make them stand out.

I then add more white to the top of the canvas to cover any spots or pencil and to bring the light down in amongst the flowers.

FINAL STEP

I use a small flat brush and lightly run over the top of everything raised with silver, trying not to get any on the canvas.

ARTIST'S HINTS AND TIPS

- Let the Selleys No More Gaps dry slightly after doing the whole picture then run a pallet knife over the flowers lightly to give a more bumpy effect as it is quite smooth when first out of the bottle.
- Use the Selleys No More Gaps Squeezy Ezy no more gaps as you can do it by hand without having to use the gun (which can get hard).
- Let colours dry slightly before adding on top.

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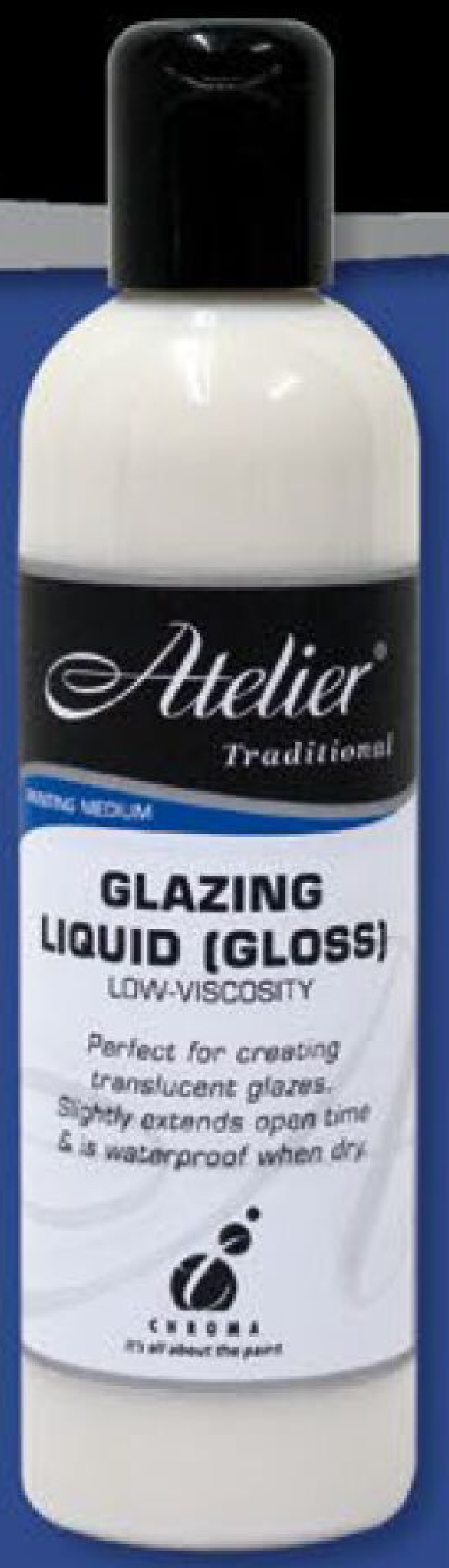
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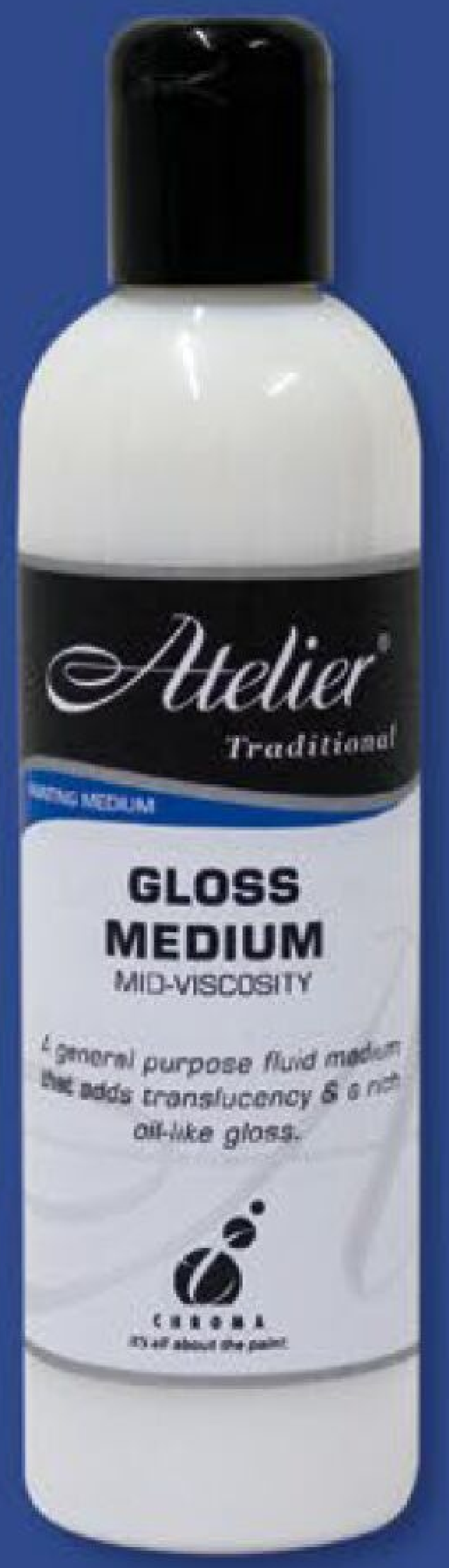
Atelier Traditional
GLOSS MEDIUM
MID-VISCOSITY
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CHROMA

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